

EXCELWISAGE™

02



story and art by RIKDO KOSHI



**"I WORKED
HARD."**

—Rikdo Koshi

EXCEL SAGA 02

STORY AND ART BY
RIKDO KOSHI

EXCEL SAGA

02

5. MISSION 1
DESTINIES AT THE CROSSROADS
29. MISSION 2
THE OPENING WINDS
59. MISSION 3
THE RELATIVE SPEED OF FOOLS
91. MISSION 4
AN EQUATION FOR LIBERATION
113. MISSION 5
VICTIMS AND PERPETRATORS
143. MISSION 6
SHIFT IN TACK
149. MISSION 7
UNHAPPY HAPPINESS
171. MISSION 8
THE JOYS OF DEFEAT
192. DUBLIETTE
(EXCEL SAGA BONUS SECTION)

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MISSION 1

DESTINIES AT THE CROSSROADS



ITS
SKIES...



ITS
PEOPLE...



シュッ



I BELIEVE IT
WOULD BE
NO OVER-
STATEMENT
TO CLAIM
IT IS ALL
THERE JUST
FOR ME.


EVERY-
THING
ABOUT
IT.

カッ

カッ



I LOVE
THIS
CITY.



...I COULD NOT
HESITATE TO
(embezzle)
PROACTIVELY
RE-APPROPRIATE
FUNDS FOR THE
SAKE OF
PROTECTING
THIS CITY...

AND
THAT
IS
WHY...

AND
YET...



CITY ENVIRONMENTAL
SECURITY ADMINISTRATION

--THANKS TO THOSE
EFFORTS,
PREPARATIONS TO
ORGANIZE MY URBAN
DEFENSE FORCE ARE
SWIFTLY PROCEEDING.


AND,
NOW...



YES,
JUST ONE
THING,
SO VERY
PARA-
MOUNT-

I'VE DEVOTED
MYSELF TO
THIS CAUSE
WITHOUT
HESITATION,
AND YET
THERE IS
SOMETHING
ABSENT...

WHAT LIES BEHIND
THIS WIND, THAT
SEEMS TO BLOW
THROUGH MY
HEART - ONLY TO
LEAVE EMPTINESS
BEHIND?





IF ONLY
SOME-ONE
WERE
ACTUALLY
TRYING
TO
CONQUER
THE CITY!

...IS
MISSING!

ALAS!
ANY
OPPONENT
WILL
DO!

は
う

I STATE
THIS NOT
AS A HYPOTHE-
SIS,
RATHER
THAT YOU
ARE
REQUIRED
TO TAKE
HEED OF
THE
STATEMENT
TO MEAN
THAT IT IS A
DELIBERATE
DECISION
THAT WILL
BE REAL-
IZED IN THE
NEAR
FUTURE!

THIS
CITY IS
^(our)
ACROSS'S
PROP-
ERTY!!!

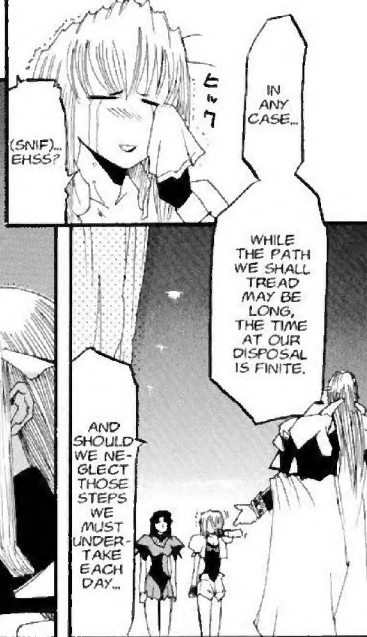




IN THIS OPERATION, WE SHALL FOCUS OUR AIMS UPON THE PRIORITY-ONE FACTOR INVOLVED WITH THE CONQUEST OF THE CITY! YES, IN OTHER WORDS...

...THE PATH WILL UNDOUBTEDLY BECOME INFINITELY LONG.

...I REFER TO...
"INFORMATION"
!!



(SNIF)... EHSS?

IN ANY CASE...

WHILE THE PATH WE SHALL TREAD MAY BE LONG, THE TIME AT OUR DISPOSAL IS FINITE.

AND SHOULD WE NEGLECT THOSE STEPS WE MUST UNDERTAKE EACH DAY...



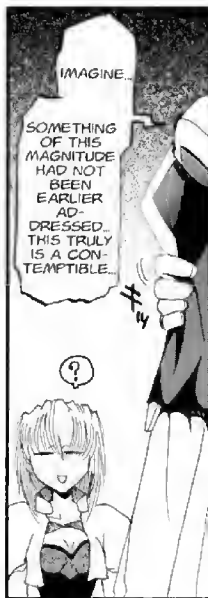
INFORMATION...!?

IN...!



YES, USED EFFECTIVELY, INFORMATION BECOMES AN EXTRAORDINARILY POWERFUL STRATEGIC WEAPON!

FROM THE DAYS OF ANTIQUITY, THE MOST BASIC AMONG ALL FUNDAMENTAL MAXIMS IS THAT WHEN A CIVILIZATION REACHES A CERTAIN LEVEL OF MATURITY THE ONES WHO GAIN CONTROL OVER INFORMATION HOLD SWAY OVER THE ENTIRE SOCIETY.





Promotion



to the

就

Policy-Making

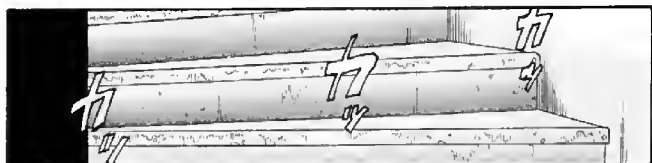


Level

任











WHAT ABOUT YOUR LAST MEAL?

WELL,
TO-
MORROW'S
THE
DAY.

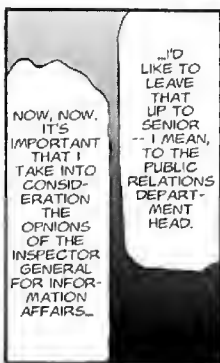
WOW...
THIS
TASTES
REALLY
GOOD.

HEY, I GOTCHA SOME FANCY GREEN TEA TO WASH THAT DOWN!

I'LL
REMEMBER
THIS AS
LONG
AS I LIVE



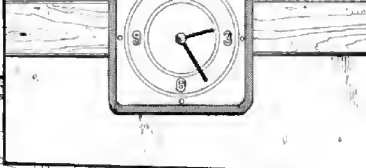
WITH PEACE AND RESIGNATION,
THE CONDEMNED ATE HEARTILY.



...I'D
LIKE TO
LEAVE
THAT
UP TO
SENIOR
-- I MEAN,
TO THE
PUBLIC
RELATIONS
DEPART-
MENT
HEAD.

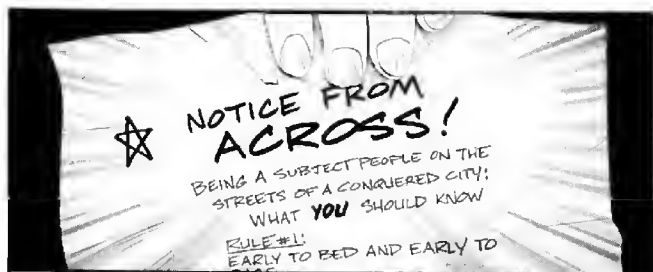


specifically.



Thanks to Masters: Serikawa, Ryou, Kinema, Nonaka





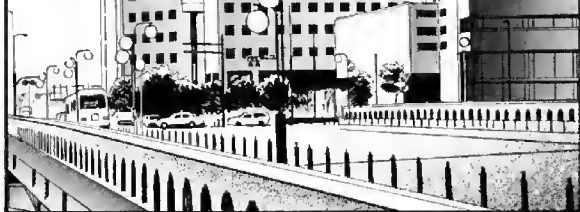






THEY WERE NO SOONER GIVEN OUT THAN THROWN AWAY







I SHOULD SAY THAT I DON'T QUITE FOLLOW YOU...



TO FAITHFULLY CARRY OUT MY DUTIES AS PUBLIC RELATIONS DEPARTMENT HEAD, I INITIATED A PLAN WHEREBY WE WOULD RE-EDUCATE THE MASSES THROUGH PRINTED TEXT!

YEZZIR!

"INFORMATION"...



YES, THAT'S RIGHT. NO, YOU REACHED THE CORRECT NUMBER!

YES -- HELLO?!



OH, FORGIVE ME, LORD IL PALAZZO! JUST A MOMENT!



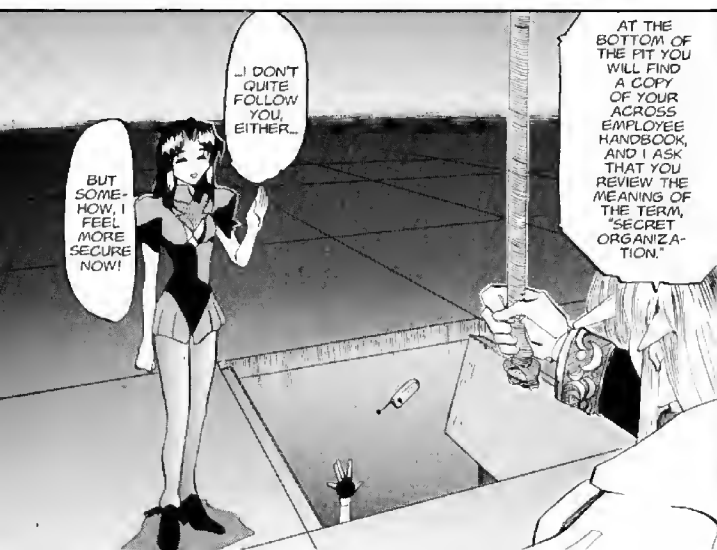
OH, WELL, THAT'S BECAUSE WE FEEL IT WOULD BE A GOOD BRIDGE-HEAD IN CONQUERING THE WORLD AS A WHOLE.

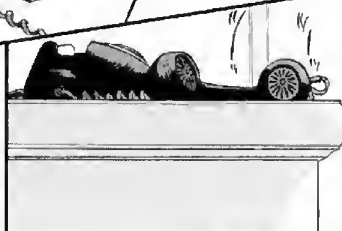
YES...

I SEE!

YES! WE'RE ALL GOING TO TRY OUR BEST DOWN HERE...

WELL, YES, I MEAN, THAT'S ALREADY BEEN DECIDED... NO... NO PLANS TO CANCEL THE TAKE-OVER...

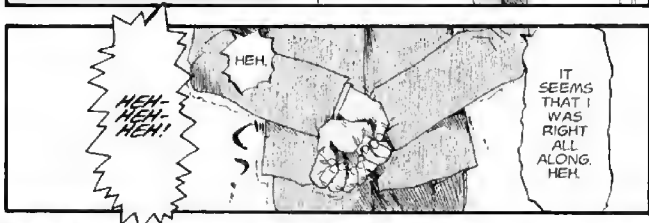




...BUT I
OWE
THEM
THANKS.



I DON'T
KNOW
WHO OR
WHAT
THEY
ARE...



IT
SEEMS
THAT I
WAS
RIGHT
ALL
ALONG.
HEH.



SOMEONE
DOES
WANT TO
CONQUER
THIS CITY!

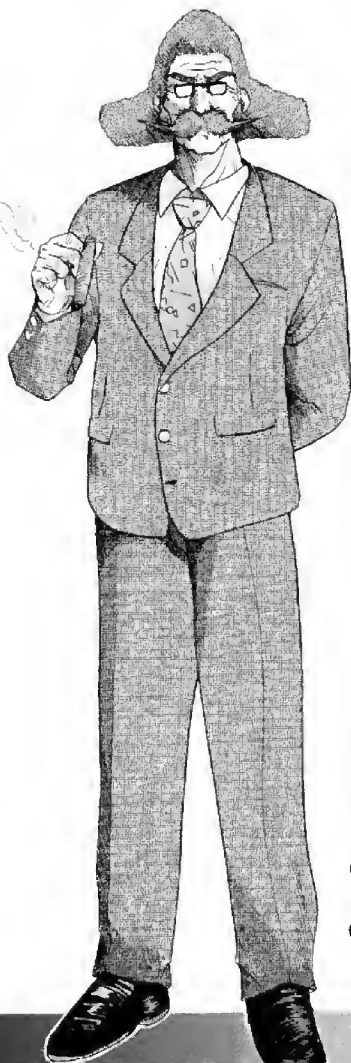
SOME-
ONE...
AT
LAST!

Featured Characters # (Whole Lot) + 1

"Call me 'Doc-tor' (Emphasize both syllables)"

DOCTOR KABAPU

His most prominent ~~strengths~~ characteristics



- His hairstyle
- ...and his mustache
- While he's a fun person to draw...
- ...doing close-ups of that face does tend to wear you down.

EXCELLENT



ENEMIES...

ENEMIES...

ENEMIES...

カ
ア
%

PREPARE

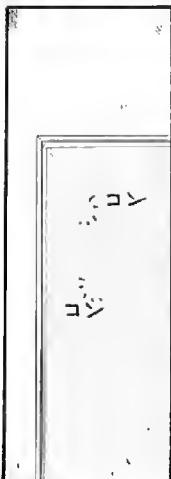
...WHO,
THEN,
COULD
BE WHIS-
PERING
TO ME...?

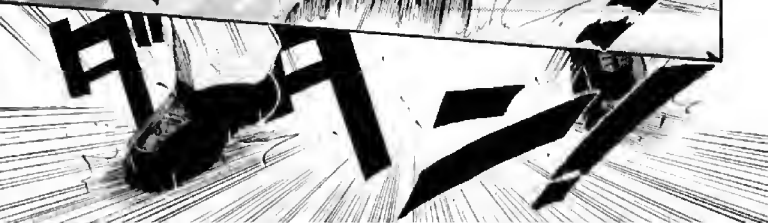
AND
NONE
BESIDES
MYSELF
SPEAK...

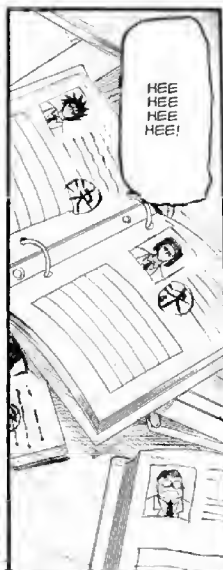
NO WIND
BLOWS
HERE
TO
CARRY
VOICES...

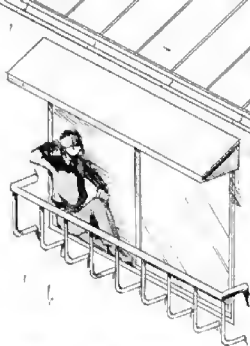
MISSION 2 THE OPENING WINDS











YOUR
TIME WILL
SOON COME-
MY CHOSEN
ONES!

AND AS
FOR YOU
THREE
YOUNG
MEN...



LOOKS
LIKE
WINTER'S
OVER.



Reef.



SUMIYOSHI!!
THE SOY
SAUCE!!



...AND
SUCK IN
THIS
WONDERFUL
MID-DAY
SUNSHINE...

YOU CAN'T
HELP YOUR-
SELF...
YOU GOTTA
SIT OUT
ON THE
BALCONY...



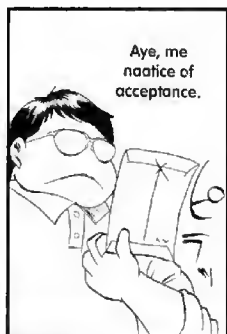
Nae
mur.



SUMIYOSHI!!
ANOTHER
HELPING!











NEXT WEEK,
MONDAY, I GOTTA
HEAD OUT
TO THE
CIVIC CENTER
FOR A MEETING,
SO I'M NOT
GOING TO
BE AROUND...

SO,
ANY-
WAY...

Aye,
same
here.



I knaa it's entry
level - But
ganna be sum
canny stiff
competition
I thought!

NOW
I'M
WON-
DERING
IF THEY
JUST
PASS
EVERY-
BODY.



...



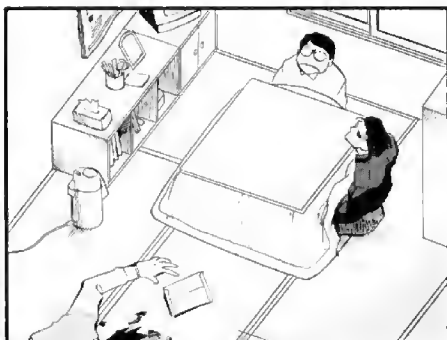
I hev
a meetin'
Manday
an' that.

HUH?

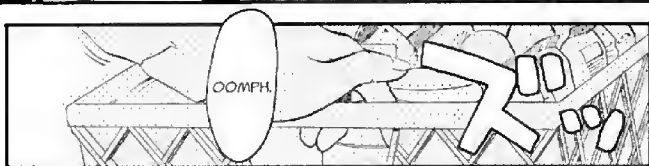


Aye, the one
where they
said ye
divven't need
t'hev any
special
technical
skills.

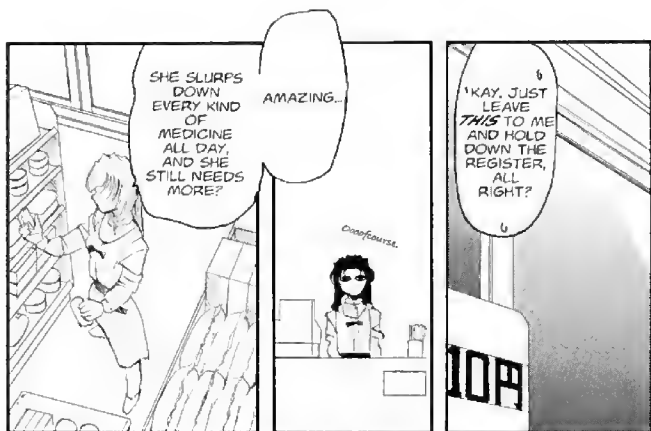
SUMIYOSHI!
-- THE TEST
YOU TOOK,
WAS IT
FOR SOME
POSITION
CALLED
"EXTRA
SPECIAL
TECHNICAL
WORK"?





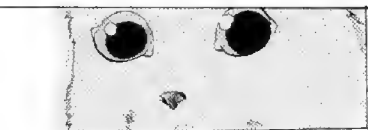
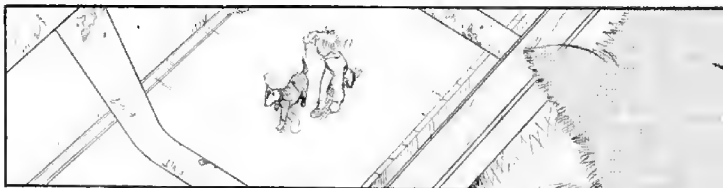
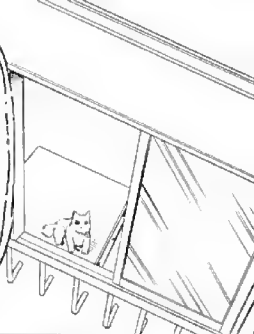








I WONDER
WHO THOSE
ANIMALS
ARE OUT
THERE,
EATING
BETTER
THAN US?



Ha-ha-ha-
hah hah!

C'mon,
John!

C'mon,
boy!

rr-RRF!

RRFF!









Hey, I
mean...



...we've
worked hard
here...
haven't we?



-yeah!

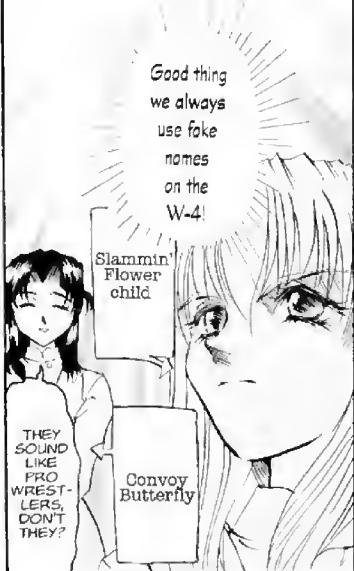
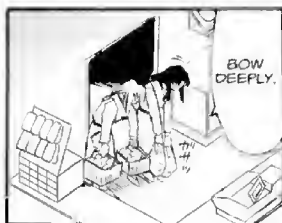
NOW! TELL YOU
WHAT -- AFTER WE
CONQUER THE CITY,
HE'LL HAVE THE
PRIVILEGE OF BEING
ONE OF OUR
OFFICIAL RETAIL
OUTLETS!

BUT
SHOULDN'T
YOU
CONSULT
THE
STORE-
OWNER..?



What I'm
trying
to say
is--!

THIS IS AN
APPROPRI-
ATE
SEVERANCE
PACKAGE
-- THAT'S
WHAT
YOU'RE
TRYING
TO SAY,
ISN'T IT,
SENIOR?



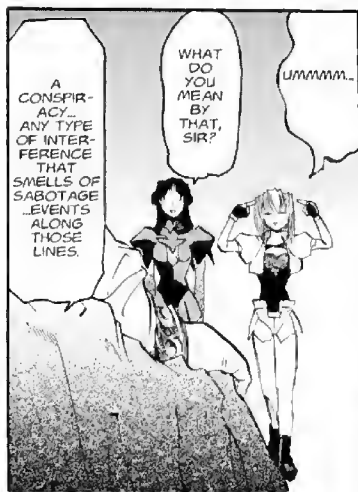


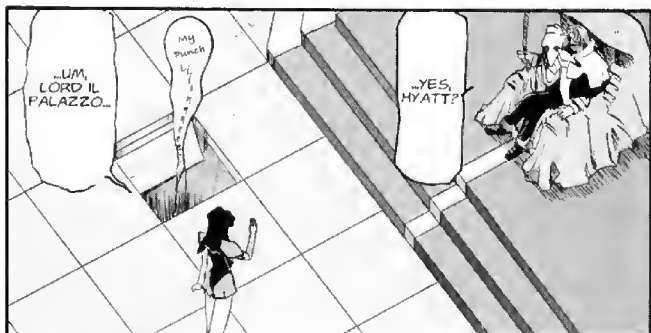
THANKS: #3, 13, 69, 87, 666, and Leo.

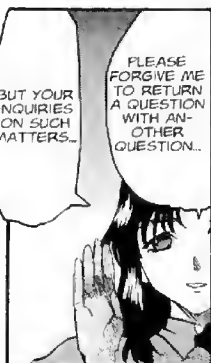


SOMETHING ABOUT "ADDRESSING SOMETHING IMMEDIATELY..."?

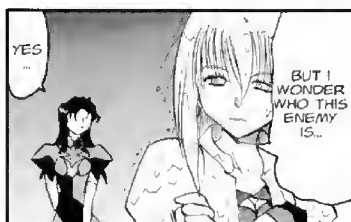
AS PER YOUR SUMMONING, WE'VE MADE HASTE TO BE BEFORE YOU!

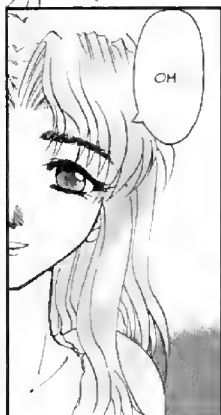












MISSION 3

THE RELATIVE SPEED OF FOOLS





IT
WOULD
BE
NICE...



EVERY
MORNING I
OBSERVE
THE DAILY
STRUGGLE
OF YOUR
SOUL
AS IT
TRIES TO
STUMBLE
BACK
INTO THE
OFFICE.

WELL,
YOU
SEE...



IF YOU
COULD
AWAKEN
ME WITH
MORE
SUBTLETY.



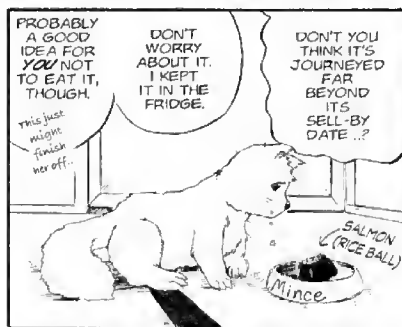
HYATT

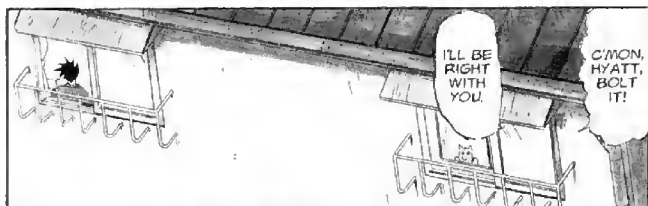
BUT..
IT WAS
SUCH A
LOVELY
DREAM..

I think
that's more
accurately
called a
"near-death
experience..."
And a
pretty
altered
one at
that.



WHAT PAGE 52
LOOKED LIKE
FROM THE
OUTSIDE







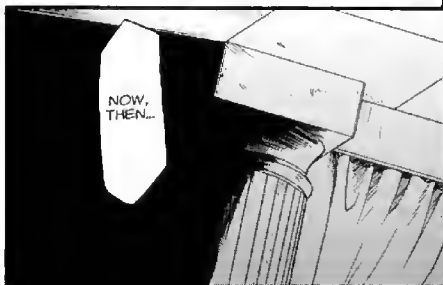
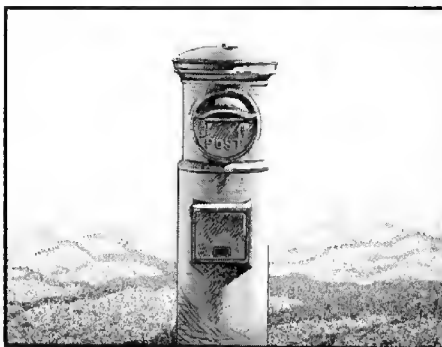






INSIDE THE TOILET







HAIL, IL
PA-LAZ-
ZZZ
000
000
000
000

UNTIL
NOW, OUR
OPERA-
TIONS
CONSISTED
OF REAC-
TIONARY
POLICIES
THAT WERE
TAILORED
ONLY TO
RESPOND
TO THE
CURRENT
SOCIAL
ORDER!



ALAS -
HUMANITY'S
DESCENT
TOWARDS
COLLAPSE
CONTINUES
TO ACCEL-
ERATE
UNDER SUCH
A CONTEM-
PORARY
SUPER-
STRUCTURE!

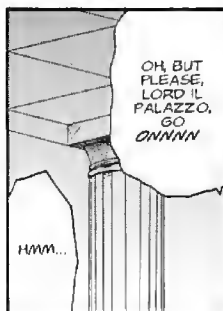
AND, AS
SUCH...

TODAY -
AS OF
RIGHT NOW
- I WILL
MAKE AN
IMPORTANT
ANNOUNCE-
MENT...



...REGARD-
ING A MAJOR
SHIFT IN
ACROSS'
STRATEGY
FOR WORLD
CONQUEST!





WE OUR-
SELVES
SHALL
LASH OUT!
AND WE
SHALL ALSO
FOCUS
UPON THE
DELIBERATE
ELIMINATION
OF
ELEMENTS
THAT SEEK
TO DENY
US!!

AND FOR
THAT
REASON
OUR
ORGANIZA-
TION,
ACROSS,
SHALL
UNDERTAKE
OPERATIONS
ROOTED
IN THE
SPIRIT OF
OFFENSE!

AND
THERE-
FORE...

DEAR
SIR! I AM
OVER-
WHELMED
BY A
GENEROSITY
THAT I DO
NOT
DESERVE!

BUT
I'M ALL
RIGHT!

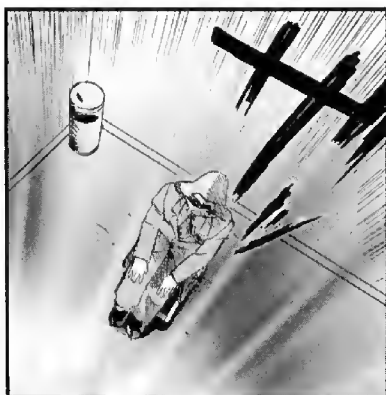
THIS EXCEL
YOU SEE
BEFORE
YOU —
MARSHAL-
LING ALL
HER WILL
POWER —
CAN YET
WITHSTAND
ANOTHER
TWO OR
THREE
MINUTES.

...
EXCEL..

YOU ARE
EXCUSED.

YOU
MAY DIS-
MISS
YOURSELF.





IT'S NOT
FUNNY
...IT'S
NOT
FUN...

WHAT THE
HELL? IS
THAT SIGN
SUPPOSED
TO BE A
JOKE? I
DON'T LIKE
THE LOOKS
OF THIS...



IS THIS
REALLY
WHERE THE
MEETING'S
SUPPOSED
TO TAKE
PLACE?

HEY.

Aye. As
far as I can
reckon,
but.

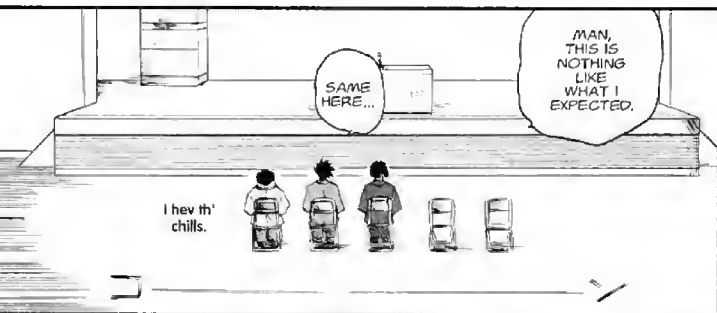


REGIONAL
CIVIL SERVANT
ENTRY-LEVEL
GRADE

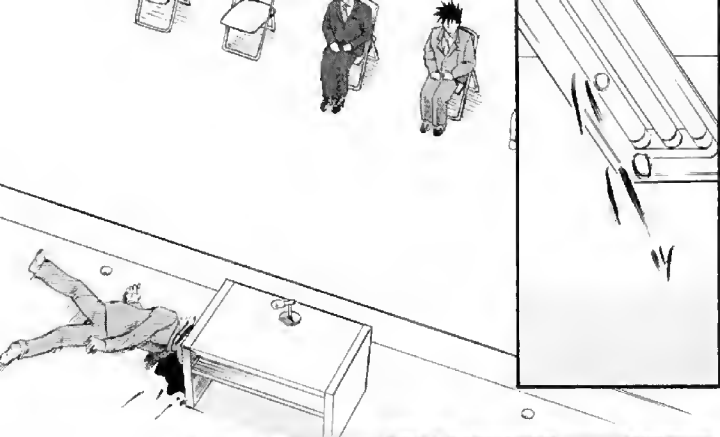
EXTRA
SPECIAL
TECHNICAL
POSITION



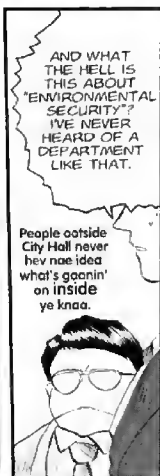
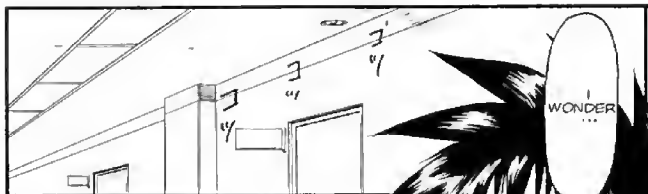
MEETING THIS WAY













WELL,
HERE
WE
ARE.

THIS IS
WHERE
OUR ENEMY
WAS TO
MAKE
THEIR
APPEAR-
ANCE.

YES...



...
I
BELIEVE...
THEY
WERE TO
EMERGE
FROM THIS
VERY
BUILDING.

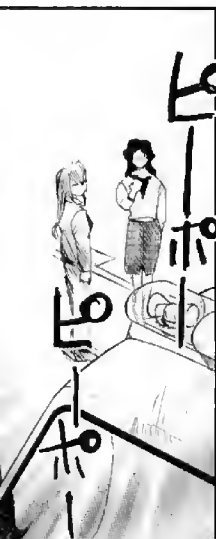
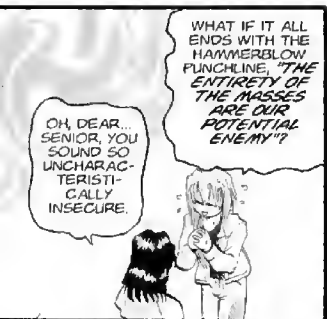
WOW,
LORD IL
PALAZZO
SURE IS
AMAZING.



NO
WORRY!

IT SEEMS
THERE
ARE MANY,
MANY
PEOPLE
COMING
IN AND
OUT

I wonder
how he
could predict
something
like that.



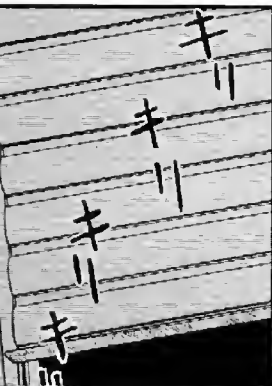














GUESS WE STRUCK OUT TODAY.



WELL...

DID YOU SEE ANYONE SUSPICIOUS?



THE SHUTTERS...

JUST CLOSED, DIDN'T THEY...



A SHARK.

SENIOR... WHAT AWAITED YOU BENEATH THE TRAP DOOR TODAY...?

I THINK A CERTAIN DIGESTIVE CONDITION SHOULD BE TREATED BEFORE WE GO BACK TO HEAD-QUARTERS.

HYATT

Particularly mine.



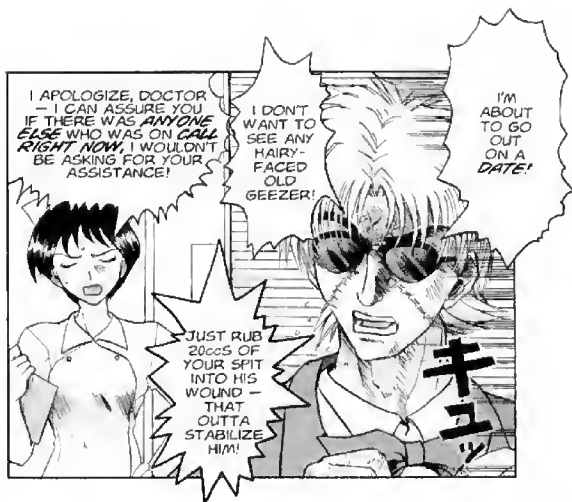
Be jorkin' 'is chain now for aat ayTORN-itee...

HEY, KNOCK IT OFF!

HOW BOUT THE OLD LINE GAME? WELL?

SO - DRAW STRAWS TO DECIDE WHO HITS ON HER FIRST?

EXEEL SAGA



EXEEL SAGA





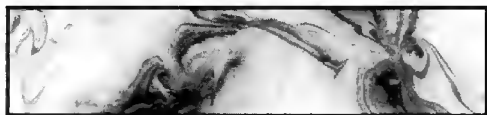
MISSION 4

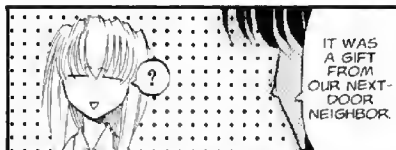




AN EQUATION FOR LIBERATION









メロコッ



YOU'RE GOING
TO JUST PAY
OUT TRIBUTE
UNTIL YOU
WITHER
AND DIE...

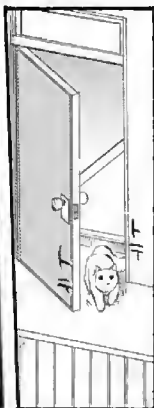
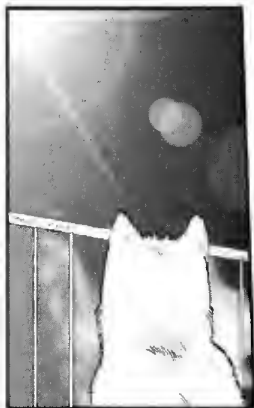
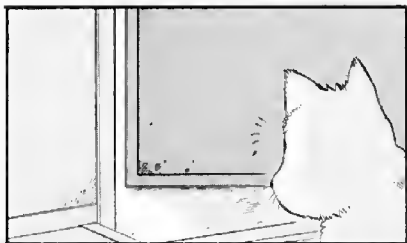
I SEE
HOW
IT IS...

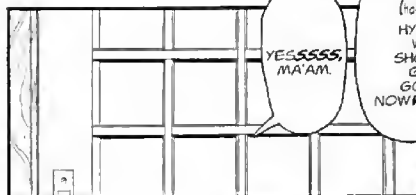


'E wuz just
using' deductive
reasonin', like.

WHY IS
IT THAT
EVERY-
ONE CAN
READ
ME SO
EASILY...?

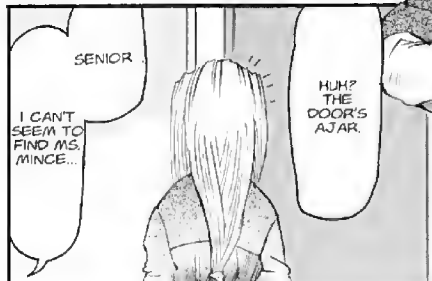
HEY,
SUMIYOSHI...





YESSSSS,
MA'AM.

(ha-chan)
HYATT,
WE
SHOULD
GET
GOING
NOWWWW
...



SENIOR

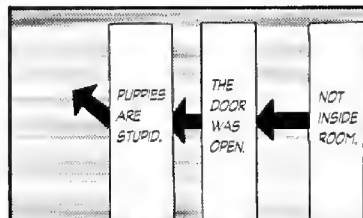
I CAN'T
SEEM TO
FIND MS.
MINCE...

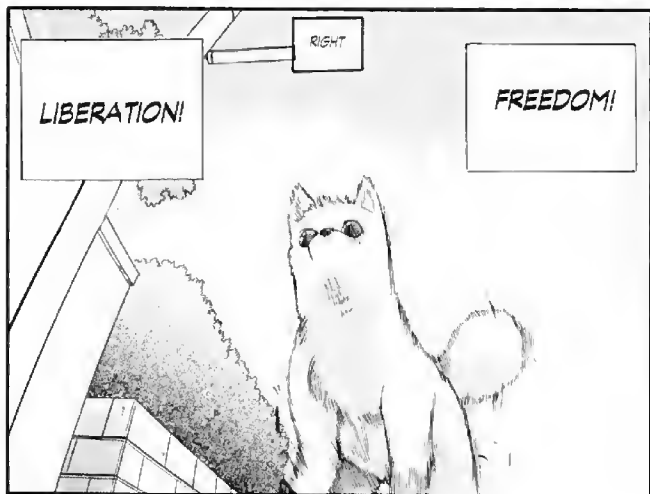
HUH?
THE
DOOR'S
AJAR.

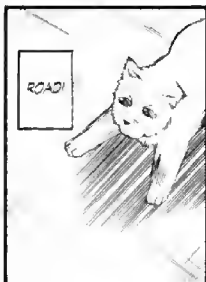
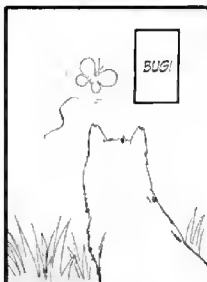


(ha-chan)
HYATT..

THAT'S
PECULIAR.
SHE'S
NOT IN
THE
KITCHEN.







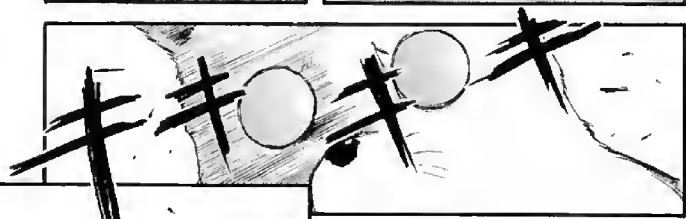
We'd lose
the ration
for our
worst-case
scenario!

FLEE!



IF THE
WORST-
CASE
SCENARIO
WERE TO
HAPPEN...

BUT...
WHAT IF
SOME-
THING
WERE TO
BECOME
OF MS.
MINCE.



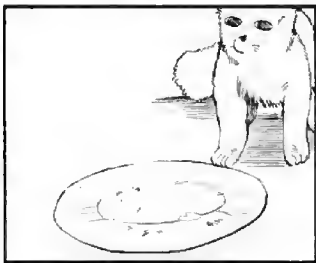
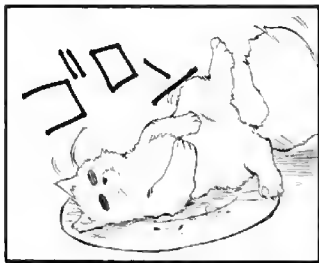


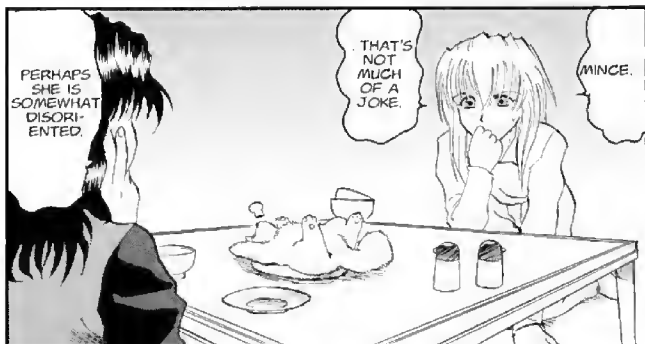












EXCEL SAGA



WELL, THEY SAY
INFLECTING
STRESS ON
AN ANIMAL
ENHANCES THE
TASTE OF
THE LIVER.

SENIOR...
PERHAPS I'M
READING TOO
MUCH INTO THIS,
BUT IT SEEMS
MS. MINCE'S
EYES SHOW
A GREAT
ESTRANGEMENT...

MISAKI MATSUYA'S...

UM...

...WHAT IS
THE DEAL WITH
HOW SHE'S
TREATED SO
MUCH BETTER
THAN US ...?







MISSION 5
VICTIMS AND
PERPETRATORS



SENSITIVE SPOT

...WITHOUT
GETTING
PRIOR
APPROVAL.

DON'T
CALL
SOMEONE
BY THEIR
FIRST NAME.

JUST
CALL ME
MATSUYA,
WATANABE-
KUN.

UM...

IT
WAS MS.
MATSUYA
...RIGHT?

ONCE I WAS SET
TO GRADUATE,
I MOVED INTO
THAT APARTMENT,
AND THEN WENT
WANDERING
ABOUT EUROPE...
AND SORT OF
LOST TRACK.

YOU
FORGOT
ABOUT
IT?

THANKS

OH,
THAT?
I'D FOR-
GOTTEN
ABOUT
IT.

MATSUYA
...YOU
WEREN'T
PRESENT
AT THE
MEETING?

ニヤハハハハ



CHANGE INTO THE SPECIFIED UNIFORM IN THE LOCKER ROOM AND ASSEMBLE IN THE HALLWAY.

AH... ATTENTION, ALL PERSONNEL UNDERGOING TRAINING.

THAT IS ALL.

WELL, WELL.

Speak a' the devil.

Amazin' that he survived...

YEAH, WE MET UP WITH THE GUY JUST ONCE, AT THE FIRST SESSION.

So he was an instructor?

The men's lockers are awah here, y'knaa.

AT THE VERY LEAST, I SUPPOSE THIS WON'T INVOLVE SOME STRANGE SPEECHES OR TIDYING UP THE PLACE.

"GET DRESSED," HUH?



TODAY
LET'S CLIMB
YET AGAIN
THAT
STAIRWAY
TO WORLD
CONQUEST!

A STEP
TAKEN
YESTERDAY
ACCELER-
ATES US
TOWARD
TOMOR-
ROW!!

GOING
DOWN

HAIL,
IL
PALAZZO



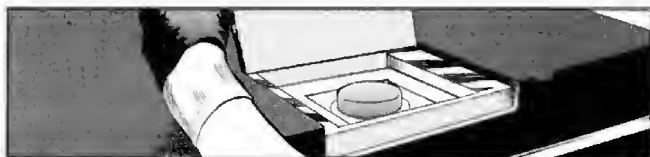
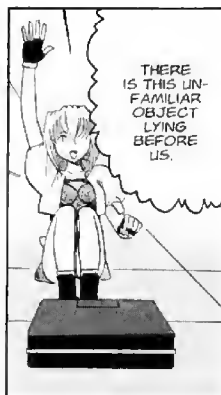
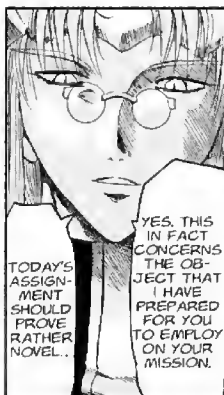
GOOD
MORNING,
ALL OF
YOU.

GOING
UP



LORD IL
PALAZZO...!
WOULD YOU
MIND IF I
MAY BE
BOLD
ENOUGH TO
ASK A
QUESTION?

NOW
REGARDING
YOUR
MISSION
TODAY...





LARGESS...

A
GIFT?



FOR
THAT IS
AN LAR-
GESS.

lar-
whut
?

hup!



ba!ba!
skirtle skirtle skirtle

WHILE I
CAN SEE
HOW ONE
MIGHT BE
TEMPTED...

...YOU MUST
NOT TOY
MINDLESSLY
WITH THAT
ITEM.



WHAT
WOULD
BE THE
DESIRED
OUTCOME
FROM
ACHIEVING
THIS GOAL
TODAY?

IF I MAY,
LORD IL
PALAZZO
...

I SHALL
ADDRESS
THE
DETAILS
REGARDING
ITS DESTI-
NATION
LATER --
HAVE YOU
ANY QUES-
TIONS TO
ASK BE-
FOREHAND?

YES,
SIR!

SO WE'RE
GONNA
RUN AN
ERRAND,
RIGHT?



CORRECT!!

YOUR
MISSION
TODAY IS
TO DELIVER
IT TO A
SPECIFIC
LOCATION!



...LET
ME
SAY
THIS
AT THE
LEAST:

WHILE
MUCH OF
THIS MUST
YET
REMAIN
A SECRET
FROM
YOU...

IT IS
A GIFT
SUCH AS
TO MAKE
THE
HOSTILITY
NOW HELD
AGAINST
US BY ITS
RECIPIENT
EVAPORATE
INTO
OBLIVION.

ESIST
JUST
SEHR
WUNDER-
BAR,
YKNOW
?!

THE SPIRIT OF
CHARITY THAT
LORD IL PALAZZO
BEQUESTS - EVEN
UPON SUCH ILK AS
WHO GOT NO
APPRECIATION
FOR OUR CAUSE!





COULD
BE WE'VE
GOT SYM-
PATHIZERS
EVERY-
WHERE!

HA
HA
HA

THEFT



I TELL
YA...



WHO
KNOWS?

CURIOUS
THAT IT
WOULD
HAVE BEEN
LEFT READY
AS IT WAS?

THANK GOD
THERE *WAS*
THIS CART
HANDY —
CHANGED
THE JOB
FROM IM-
POSSIBLE
TO JUST
BARELY
PLAUSIBLE.

カラ
カラ

カラ
カラ

カラ
カラ



HEY!
INSTRUCTOR!!

YOU TRYIN'
TO
JERK US
AROUND,
PAL?!

Howoy,
man,
howoy.

WELL IF
THERE
ARE NO
QUESTIONS,
THEN...



INSTRUCTOR!

NO
QUESTIONS?



...TAKING INTO
ACCOUNT THAT
YOU IS ALL
COLLEGE
GRADUATES, I
SHALL DISPENSE
WITH THE
PARTICULARS,
AND GO STRAIGHT
TO QUESTIONS.



NOW, AS
REGARDS
TODAY'S
TRAINING
EXERCISE...



MM,
YES?

Dokta!



D'ye
remember
what he
telt us in
the mornin'
address?

WHAT IS IT,
SUMIYOSHI!?



I WAS JUST
THINKING TO
MYSELF HOW I
CHOSE A CIVIL
SERVICE JOB
BECAUSE I
WANTED TO LEAD
A NICE, QUIET,
MUNDANE LIFE..

NO.

Waht
is it,
like?



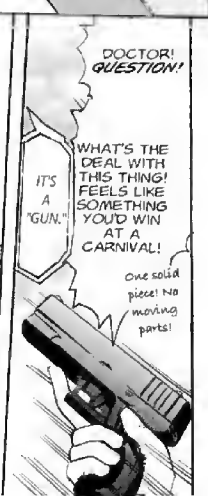
GET
INVOLVED
IN YOUR
LOCAL
COMMU-
NITY.



GUNS?
SHOOTING
AT TARGETS?
WHAT KIND OF
"CIVIL SERVICE
TRAINING" DO
YOU CALL THIS?
WHAT THE HELL DO
YOU EXPECT US
TO DO IN THIS
JOB?!!?

"TARGETS"
TO
"SHOOT"
WITH THE
"GUN."

WHAT'S
THAT
OVER THERE!?



DOCTOR!
QUESTION!

WHAT'S THE
DEAL WITH
THIS THING!
FEELS LIKE
SOMETHING
YOU'D WIN
AT A CARNIVAL!

IT'S
A
"GUN."

One solid
piece! No
moving
parts!

Sort of
meks ye
wonder
what wor
office is
going t'
look like.

THE
PISTOLS...
THESE
UNIFORMS
...

WELL, THIS
IS TURNING
OUT
STRANGE.

OH,
JUST LET
HIM BE.
HE'LL COME
AROUND TO
GETTING A
GRIP ON
THINGS SOON
ENOUGH.

WHAT'S THE
MATTER
WITH
WATANABE-
KUN?

LET'S
ASK.

BUT
DOES
THIS GUN
REALLY
SHOOT
ANY-
THING?

It
feels so
light.





I WONDER
WHICH
PARTS OF
EUROPE
SHE WAS
WANDERING
ABOUT...

AHEM. NO
HORSE-
PLAY ON
THE
FIRING
RANGE.

COUGH
COUGH



...I
WOULD
SAY
"YES."



WELL,
JUDGING
BY THE
SPEED AT
WHICH HE
DIVED
FOR COVER...



NEXT...
READY.
AND AIM
YOUR
EQUIP-
MENT...



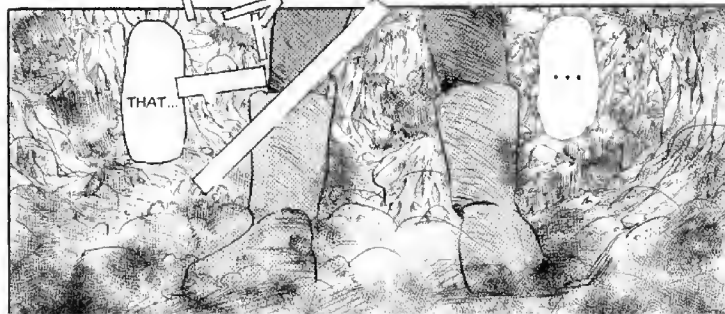
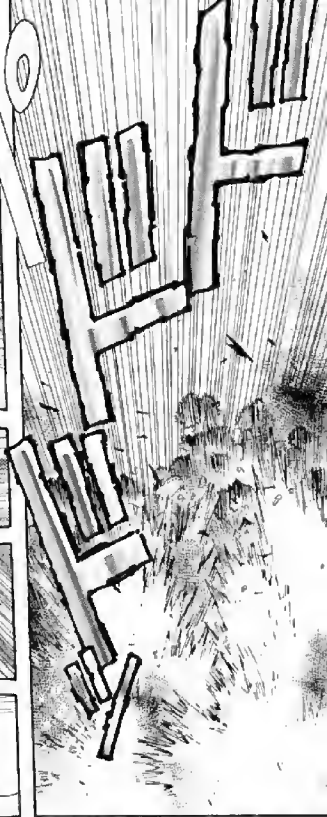
HUH?

Klick

NOW...
DO AS
YOU
WISH



EVERY-
ONE LINE
UP IN
FRONT
OF YOUR
OWN
TARGET.





DOCTOR!?

ONE
QUESTION
AT A
TIME.



BUT HOW
COULD IT
MAKE A
BLAST
LIKE
THAT?



A STRANGE
BEAM OF
COLORED
LIGHT,
EMITTED
FROM THE
DEVICE?

From
a thing
looking
like
this...?



VERY WELL,
THEN.
REALITY HAS
ONCE MORE
CAUGHT UP
WITH SPECIAL
EFFECTS.

JUST LIKE
THAT TIME
THEY PUT
A MAN
ON THE
MOON

OH!

OH,
OKAY!



HAVEN'T
YOU EVER
SEEN
A SCIENCE-
FICTION
FILM?

WELL
...

YEAH,
SURE.



OK...
FIRST
ONE.

WHAT'S THE
STORY WITH
THIS?



I cannot see how thez do well by th' target y'knaa?

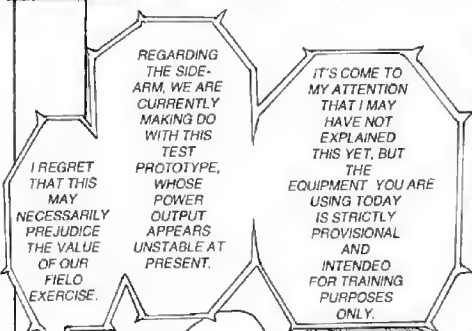
WHAT IS IT?



I hev a simple question, but.

I GUESS PROGRESS MARCHES RIGHT ALONG.

The wonders of science!



I REGRET THAT THIS MAY NECESSARILY PREJUDICE THE VALUE OF OUR FIELD EXERCISE.

REGARDING THE SIDE-ARM, WE ARE CURRENTLY MAKING DO WITH THIS TEST PROTOTYPE, WHOSE POWER OUTPUT APPEARS UNSTABLE AT PRESENT.

IT'S COME TO MY ATTENTION THAT I MAY HAVE NOT EXPLAINED THIS YET, BUT THE EQUIPMENT YOU ARE USING TODAY IS STRICTLY PROVISIONAL AND INTENDEO FOR TRAINING PURPOSES ONLY.

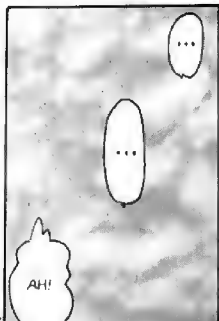
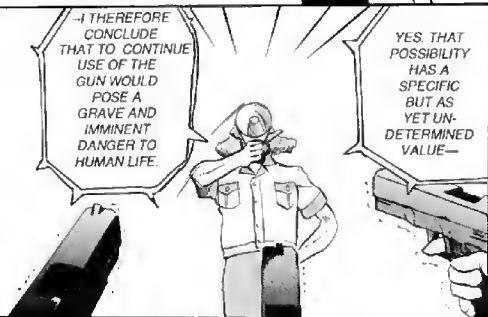


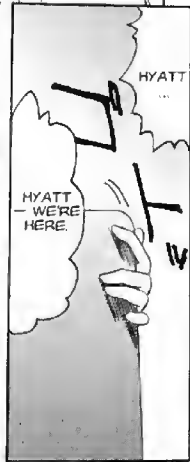
HMMM... CLOSE ENOUGH FOR GOVERNMENT WORK.

KIND OF LIKE P.E. ...

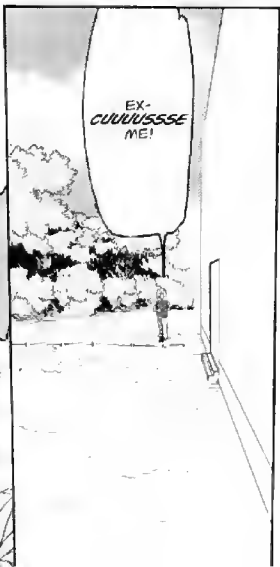
WELL, THIS GET-UP SEEMS TO FIT THAT ASSESSMENT...

Snug, isn't it?



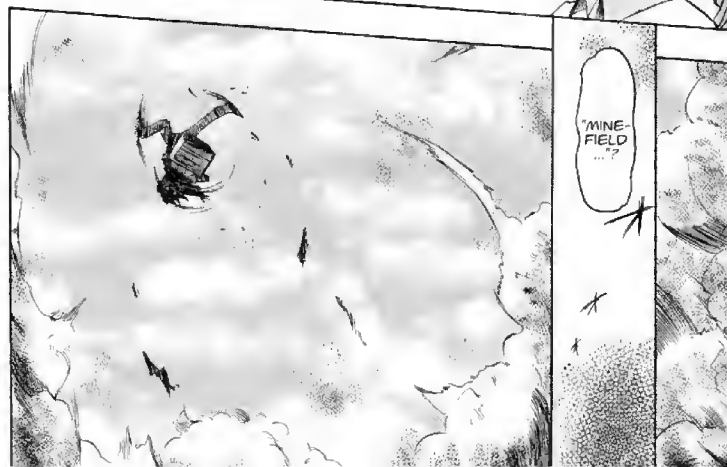


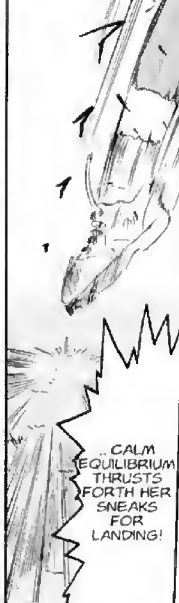
aates... aates... aates... aates...



OPEN
THE
GATES
!!







WHAT
THE—?! A
MYSTERIOUS
SENSATION,
ETHEREAL
YET
INFERNAL!

AMIDST
THE CLAMOR-
OUS RINGING
DEEP INSIDE MY
INNER EAR

...CALM
EQUILIBRIUM
THRUSTS
FORTH HER
SNEAKS FOR
LANDING!



I DIDN'T
THINK IT
WAS
POSSIBLE,
BUT HE'S
GOTTEN
EVEN
MORE DIS-
TURBING!

HEY,
LISTEN
GUYS!

TENACIOUS
SOUNDING
VARMINT.



THERE'S
A
CURIOUS
SIGN
OVER
THERE...

EH?

OH,
SENIOR...

Y'KNOW,
IT WOULD
HAVE BEEN
EASIER
ON MY
HEALTH
TO JUST
LET IT
BLOW.

I KNOW...

I KNOW
HOW
HYATT'S
LUCK
WORKS...
AND YET...
AND YET...

...SENIOR?

TRAINING
COURSE →

SENIOR?

LET'S
GO,
HYATT!

I WONDER
WHAT
MIGHT
BE THE
PURPOSE
OF THIS
LOCALE?

HUH?

UM...



I'M
GUESSING
OUR
OPERA-
TIONS ARE
GOING TO
GET **THAT**
MUCH
MORE
TOUGH
IN THE
FUTURE.



THAT'S GOTTA
BE IT! EVERY
OBSTACLE IN
THE PATH OF
THIS DELIVERY
IS PART OF
THE TRAINING
EXERCISE!

BUT FOR
WHAT
FUTURE
PURPOSE?



A
TEST
...YOU
SAY?

YUP!



...IN
FACT,
NUTHIN'
EVER
HAPPENS
TO YOU!

SENIOR -
PLEASE
COME
LOOK.

WHY IS IT THINGS
DONT COME
FLYING AT YOU,
NOR THINGS FALL
ON YOU, NOR ARE
YOU EVER
ENSNARED NOR
SUSPENDED...?



UM,
HYATT...

...CAN
I ASK
YOU
SOME-
THING?



WE MUST
RETURN
AT
ONCE TO
REPORT
BACK!

...THIS
WILL
PROVE
THAT WE
MADE IT
HERE!

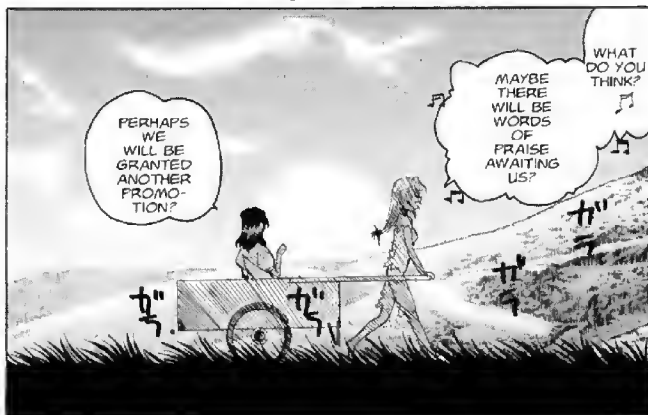
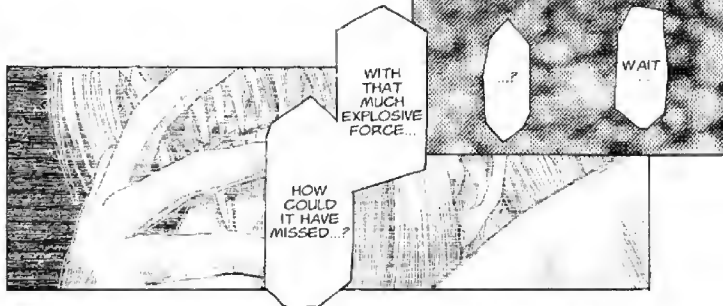
MY
GUESS...

WE'LL
MARCH
BACK IN
STRIDES
OF
VICTORY!

Hey,
oh
Yeah!!







AND
WHEN
I HAVE BUT
FOUND
HIM...

FADING
AWAY...



WHY?
AT A TIME
SUCH AS
NOW...?

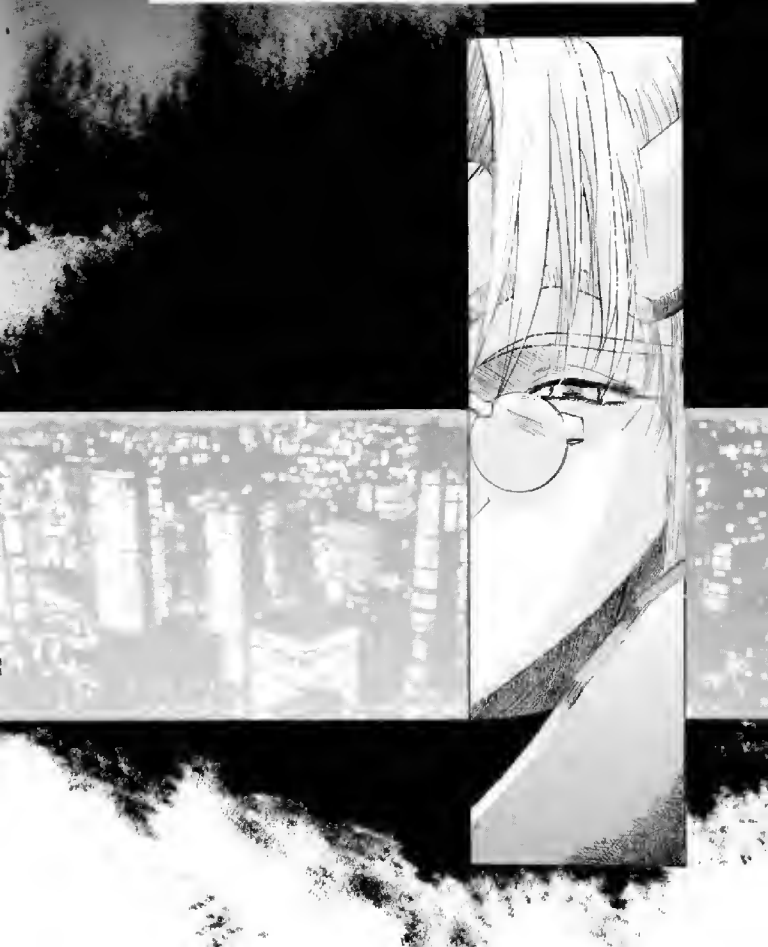
MUST I
RETURN...

...TO
THAT
STATE OF
LETHARGY?



MISSION 6

SHIFT IN TACK









IN OTHER WORDS, YOU ARE BOTH CONTRITE; OVER-WHELMED WITH MORTIFICATION.

UH? YEAH!



Y-YES! CERTAINLY!

PROBABLY.

DO YOU FEEL THAT YOU HAVE DONE SOMETHING THAT SHOULD INVOKE MY WRATH?



"FAILURE"?

"ANGER"?

*Contrite: having a sincere sense of remorse for one's own actions.
Mortification: A feeling of shame, humiliation, and embarrassment.*



NO OH

THEREFORE TO PRESERVE A SENSE OF MORAL STRUCTURE IN YOUR EXISTENCE, I MUST RESPOND WITH EQUAL SINCERITY.

THAT'S

NOT

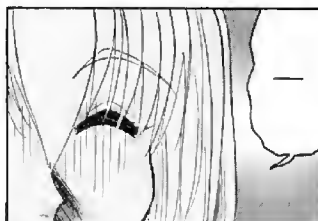


I SEE, WHILE I DON'T QUITE UNDERSTAND YOUR PRESENT FEELINGS...

...I PERCEIVE YOUR OWN SENSE OF GUILT TO BE NEVER-THELESS REAL...



WHAT



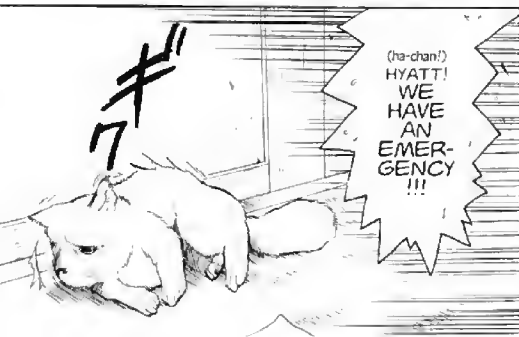
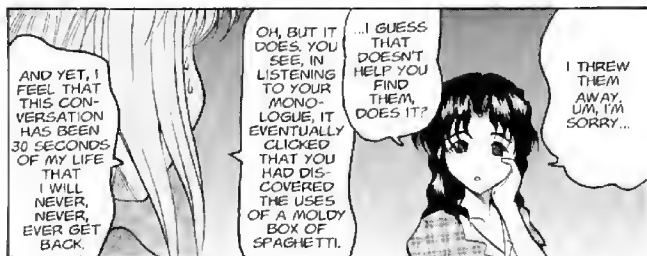
END MISSION 6

MISSION 7

UNHAPPY HAPPINESS





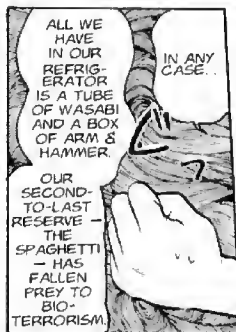




NO, I
MEAN
THAT
WE'RE
DESPER-
ATELY
POOR!

DO YOU
MEAN THE
EARTH IS IN
DESPERATE
DANGER?

EMER-
GENCY...?



ALL WE
HAVE
IN OUR
REFRIG-
ERATOR
IS A TUBE
OF WASABI
AND A BOX
OF ARM &
HAMMER.

IN ANY
CASE...

OUR
SECOND-
TO-LAST
RESERVE -
THE
SPAGHETTI
- HAS
FALLEN
PREY TO
BIO-
TERRORISM.



I'M JUST
FEELING A
LITTLE
ASHAMED
AT THE
MOMENT...
AFTER ALL
...WHERE
ARE MY
PRIORITIES?

TO LOSE
NOTHING
FOR THE
PLANET?

SORRY...

SENIOR...?



The world to whom
my true duty lies...
would not its salvation
be delayed with
our untimely
passing?

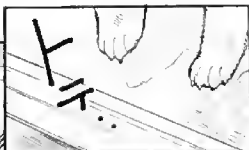
I GUESS
THE
EARTH
IS IN
PERIL,
NOW THAT
YOU
MENTION
IT.

Who else would
work so
tirelessly to
aid Lord Il Palazza
in his efforts for
conquest?

If we were
to succumb to
starvation
now...

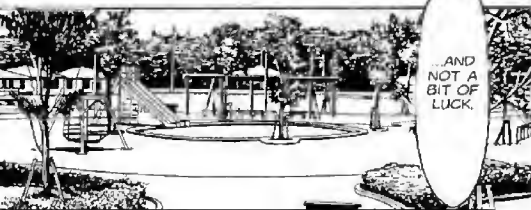
BUT
WAIT...





DECISION





...AND
NOT A
BIT OF
LUCK.

RAN
ALL
OVER
TOWN...



Anything
that needs
licenses or
certifications
is OUT.

CAN'T
FIND ANY
PART-
TIME
JOBS
THAT PAY
OUT
WAGES
DAILY...

KUCHIIRE
JAY-ON-BEES



UHH



I GET
THE ODD
FEELING
THE
PIGEONS
WILL
DESCEND
UPON HER
SHOULD I
LET UP MY
GUARD FOR
BUT A
MOMENT.

AND YET
AGAIN -
WE DO
HAVE THIS
SITUATION
WHERE
HYATT HAS
GONE INTO
ARREST.

THEY WILL
SYMBOLIZE
THE HARD-
SHIP THAT
ALWAYS
SHADOWS A
NOBLE EN-
DEAVOR
SUCH AS
OURS.



THAT WAS A CLOSE CALL THERE.

MORNING, HA-CHAN.

...GOOD MORNING, SENIOR EXCEL.



SIGH - LOOKS LIKE WE MIGHT HAVE TO RESORT TO OUR (Mince) EMERGENCY RATION AFTER ALL.

OH...



FRANKLY, IT LOOKS AS IF THEY'RE ACTUALLY GOING OUT OF THEIR WAY TO DENY US GAINFUL EMPLOYMENT.

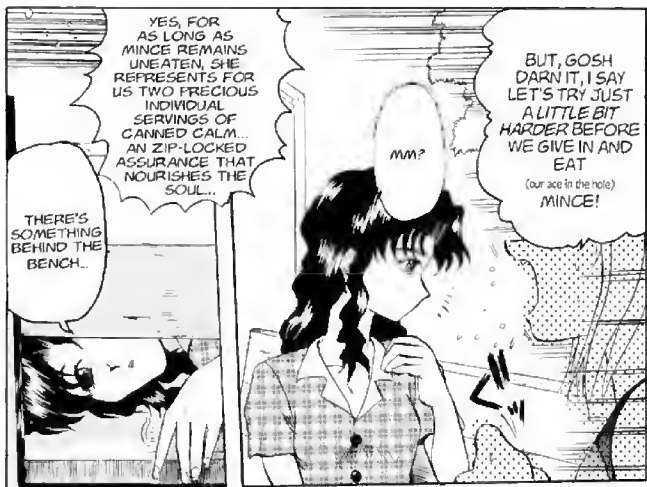
AND HOW DO OUR PROSPECTS FOR FINDING WORK LOOK?



YOU KNOW, HYATT - THERE ARE A LOT OF PEOPLE WHO COULDN'T DEAL WITH THIS AS WELL AS YOU.

I'M HIP.

WELL, I *DID* SHARPEN THE KITCHEN KNIFE.



THERE'S
SOMETHING
BEHIND THE
BENCH...

YES, FOR
AS LONG AS
MINCE REMAINS
UNEATEN, SHE
REPRESENTS FOR
US TWO PRECIOUS
INDIVIDUAL
SERVINGS OF
CANNED CALM...
AN ZIP-LOCKED
ASSURANCE THAT
NOURISHES THE
SOUL...

MM?

BUT, GOSH
DARN IT, I SAY
LET'S TRY JUST
A LITTLE BIT
HARDER BEFORE
WE GIVE IN AND
EAT
(our ace in the hole)
MINCE!



A
WALLET?

HUH?

THAT'S
JUST WHAT
I MEAN!
PEOPLE
COME TO
THE END OF
THEIR ROPE
IF THEY
CAN'T HOLD
ON TO
SOME
PEACE OF
MIND AND
LOSE THEIR
WALLETS

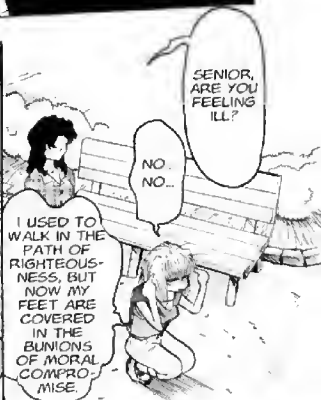
AN
OBJECT
RE-
SEMBLING
A WALLET
WAS
BEHIND
THE
BENCH.

SENIOR...
SENIOR...

A A...
CLING-
WRAPPED
HOPE
THAT
STAYS
FRESH
FOR
DAYS.

HA-CHAN,
ARE YOU
EVEN
LISTENING
TO ME?

Problem Solved





THIS IS A SOCIAL WELFARE ISSUE.

AS WE CONQUER THE PEOPLE, WE TAKE UPON OURSELVES A RESPONSIBILITY OF STEWARDSHIP FOR THEIR MATERIAL AFFLUENCE.

SANE VS. PSYCHIC

TO FACE WITH THE PSYCHIC

I'VE NEVER SEEN SO MANY LARGE-DENOMINATION BILLS.



I AGREE.

WE'LL TAKE THIS DIRECTLY TO THE PERSON.

WE WON'T GO TO THE POLICE...

WITH THIS MUCH CASH, EVEN IF HE GIVES US NO MORE THAN 10% IN GRATITUDE, IT WILL PUT US AHEAD CONSIDERABLY.



OKAY, LET'S SEE WHO THIS GUY IS...

I THINK I'VE ALREADY OVER-CONSIDERED THIS...

HEY, THIS LOOKS PROMISING.

WOW, A DOCTOR, HUH...

no wonder

UH... WERE YOU THINKING ABOUT GETTING A REWARD FROM THE VERY BEGINNING?

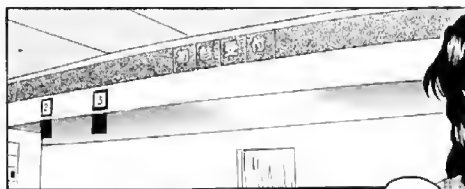
THAT WAY, EVERYBODY WILL WIN, WON'T THEY?





Significant passages are highlighted.





SENIOR, AS
LATRINE
ORDERLY,
THE SMELL
OF DISIN-
FECTANT
MUST
REASSURE
YOU.

THIS
HOSPITAL
SEEMS
KIND OF
FAMILIAR ?

MAYBE
IT'S JUST
ME...

STRANGE...



WHY,
YES,
HOW DID
YOU
KNOW?

YOU MUST
FEEL THE
SAME WAY
ABOUT
FUNERAL
INCENSE.

IVE GOT A LOT
ON MY SCHEDULE
TODAY, BUT I
WANT YOU TO
KNOW IM MAKING
A LITTLE TIME,
JUST FOR YOU!

'ELLO!
ARE YOU
THE GIRLS
THAT HAD
BUSINESS
WITH ME?



Doctor!
She's that
patient from
before
who—

I KNOW!!



And the
other
person's
the same
one who
came to
pick her
up!?

AND
WE
FOUND.

The
one from
before...



WELL, YOU
SEE, WE
WERE IN
THE PARK.



WAL...
LET...?



WE
CAME TO
DELIVER
YOUR
WALLET.

AS
I WAS
SAYING...

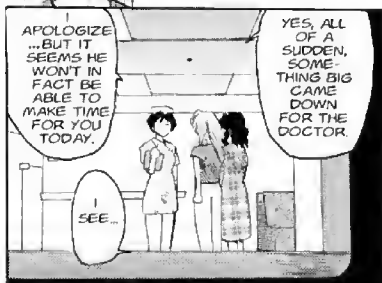
OH, YES,
AND WHAT
IS THE
PURPOSE
OF YOUR
VISIT?

UM,
PARDON
ME





EXCUSE ME?





It's all a
matter of daring
to make the
right moral
choices.

Just think
of it all
being
a dream...

The world
only makes
sense
when
you force
it to.



LORDY,
LORDY,
LORDY!
WE'RE
HAVING
BISCUITS
TONIGHT!



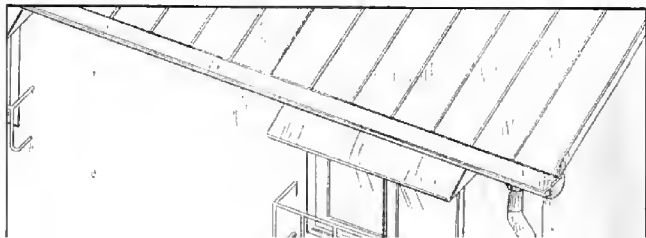
SENIOR
EXCEL

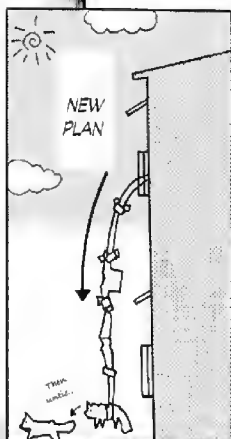
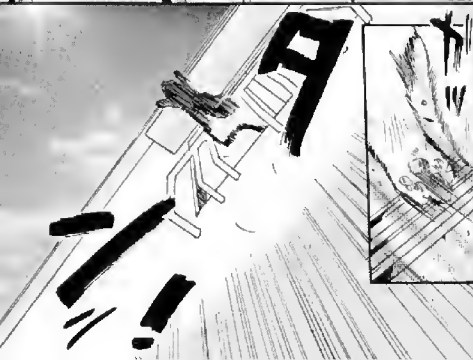
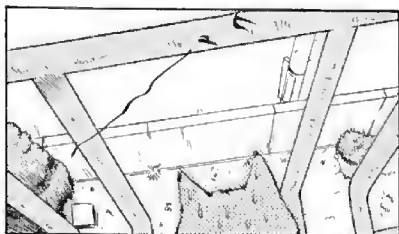
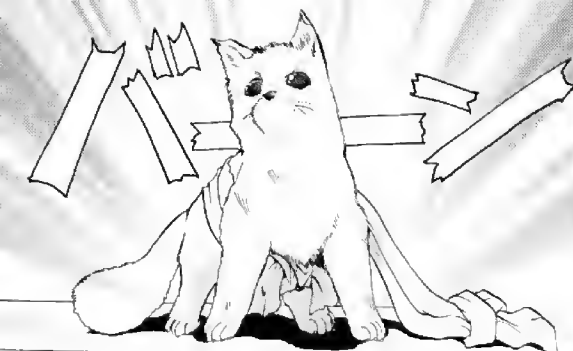
"ONE GOOD
DEED
DESERVES
ANOTHER...?"

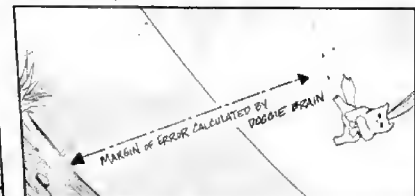
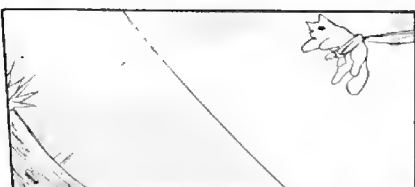
I CHASE...



HA-CHAN,
DO YOU
KNOW
WHAT
THIS
MEANS?







EXCEL SAGA



Scenes from the Personal Life of

Rikdo Koshi

Vol.②

The People Who Can't Stop



RESULTS: DEATHS, ZERO. SLIGHT INJURIES, ONE.

We The Living



AND YOU CAN TELL THOSE TWO MONTHS BY THE AWFUL BACKGROUND ART.



IT ISN'T MUCH, PERHAPS, BUT I'VE PUT THIS SMALL AFFAIR TOGETHER TO CELEBRATE THE FACT THAT I DIDN'T LOSE A SINGLE ONE OF YOU.

AHEM! TODAY YOU HAVE ALL COMPLETED THE FINAL SEGMENT OF THIS TRAINING SESSION. CONGRATULATIONS.

SO FOR NOW LET'S PUT RESPONSIBILITIES ASIDE, AND JUST ENJOY OURSELVES! CHEERS!

CHEEEERS!!



NOW, THIS IS A MERE INCIDENTAL ADDENDUM, BUT

BUT, IWATA, I SUSPECT LOSS OF EITHER OR BOTH BRAIN HEMI-SPHERES IN YOUR CASE.

MY PAIR'S IN EFFECT.

COULDN'T HAVE HAPPENED. WATANABE, BETTER CHECK YOURSELF TESTES, TESTES, ONE, TWO.

I WONDER IF THAT MEANT HE WOULDN'T HAVE BEEN SURPRISED IF ONE OR TWO HAD GOTTEN "LOST."

I ASK THAT
YOU ALL PLEASE
BE MADE AWARE THAT IF, EITHER
IN WHOLE OR IN PART, THE EVENTS OF
OUR RECENT TRAINING SESSION
ARE FOUND TO HAVE LEAKED BEYOND
THE CONFINES OF THIS DEPARTMENT, ANY
REPRESENTATIONS AS REGARDS A
GUARANTEE, IMPLICIT OR EXPLICIT,
OF YOUR PHYSICAL SAFETY AND/OR
SOCIAL REPUTATION, SHALL BE HELD
NULL, NUGATORY, AND VOID.



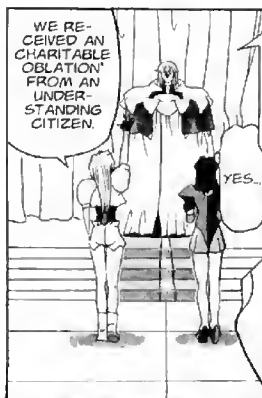
Ye divven't
want t'think
about it,
lads.

Just keep
stickin' this
doon ya
neck.

HEY,
HOW'S
THE
DRINKS!?

MISSION 8 THE JOYS OF DEFEAT





WE RE-
CEIVED AN
CHARITABLE
OBLATION*
FROM AN
UNDER-
STANDING
CITIZEN.

YES...

DID
SOME-
THING
SPECIAL
HAPPEN
TODAY?



WELL,
WELL. HOW
ZEALOUS
AND EN-
COURAGING
YOU ARE.



"UNDER-
STANDING"?
"OBLATION"?

The act of making an offering in appreciation for some boon or benefit, or made as a function of worship towards a divine entity or deity. Also includes acts of charity.



LORD IL
PALAZZO,
THE
DONATION
WAS
TENDERED
ENTIRELY
WITHOUT
CONDITIONS
OR EXPLA-
NATION.

IT
MET ALL
LEGAL
REQUIRE-
MENTS.



SIR! WE
LEAKED
NO
SECRETS!

UM! UM!
BUT -
WE
DIDN'T...

BUT HAVING
BEEN ABLE
AT LAST
TO
PURCHASE A
BALANCED
MEAL, WE
FEEL RE-
DEDICATION,
AND DO NOT
HESITATE TO
DEVOTE
OURSELVES
ANEW TO
DUTY.

WE BELIEVE
OUR INTER-
PRETATIONS
MIGHT HAVE
BEEN
SKEWED
OWING TO A
DIET THAT
CONSISTED
ALMOST
ENTIRELY OF
CHEAP CARBOHY-
DRATES.

IT'S
MAKING
US
ENTIRELY
REEVALUATE
OUR PRIOR
ASSESSMENT
OF THE
GENERAL
POPULACE,
SIR!

WELL, THEY
STRIKE
ME AS
BEING A
RATHER
ODD BUT
NONE-
THELESS
EXEMPLARY
CITIZEN.

YES,
SIR!

THEREFORE
LET US
PROCEED
TO THE
CONTENTS
OF
TODAY'S
MISSION!

I AM
INDEED
GLAD
TO
HEAR
IT.

...BECAUSE
THE EARTH
DOES NOT
BELONG
TO US?
WE
BELONG
TO THE
EARTH?

'ES, SIR!
OF THE
ECOLOGY,
RIGHT?

FROM THIS
OBSERVA-
TION, WE
MUST THEN
PONDER
THE ISSUE
OF...

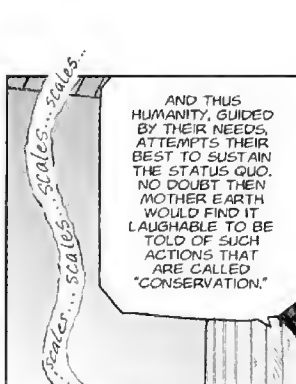
IT DEALS
WITH A
TOPIC THAT
I BELIEVE
I HAVE
ADDRESSED
BEFORE.

IT WOULD
SEEM THAT
RECENT
DAYS HAVE
SEEN AN
EVER MORE
RAPID
DECLINE
IN THE
ENVIRON-
MENTAL
HEALTH
OF THIS
CITY.



BUT WE
CAN!

THE ROOT OF THE
PROBLEM IS THE
PEOPLE, AND
SINCE WE
CANNOT
DECREASE THE
NUMBER OF
MOUTHS THAT
NEED TO BE
FED.



AND THUS
HUMANITY, GUIDED
BY THEIR NEEDS,
ATTEMPTS THEIR
BEST TO SUSTAIN
THE STATUS QUO.
NO DOUBT THEN
MOTHER EARTH
WOULD FIND IT
LAUGHABLE TO BE
TOLD OF SUCH
ACTIONS THAT
ARE CALLED
"CONSERVATION."



WHAT IS
THE
MATTER?

LORD IL
PALAZZO...?

WHY - SA
THIS
IS WHERE
THE MASTER
LAY?



REGARDING
OUR
RECENT
MISSIONS

I'm being
overloved!!



WHAT
IS IT,
HYATT?

I ABHOR
THE VERY
NOTION OF
BREAKING
IN UPON
YOUR
THOUGHTS,
BUT...





HA-
CHAN?

WE'LL
BE
OFF
NOW.

HUH?

WE
HUMBLY
ACCEPT
THE
ASSIGN-
MENT.
UM...

UM...
LORD IL
PALAZZO...?

WHAT
IS IT?

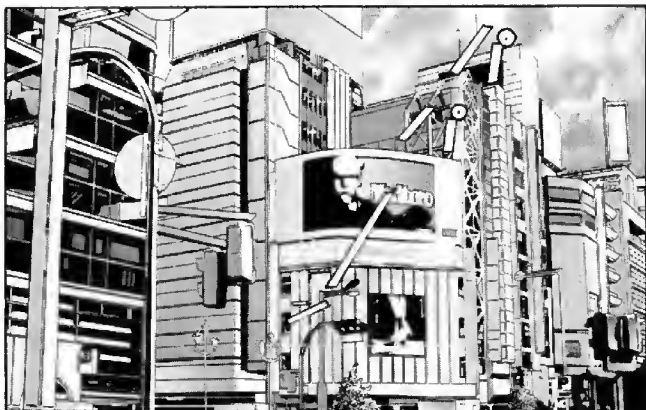


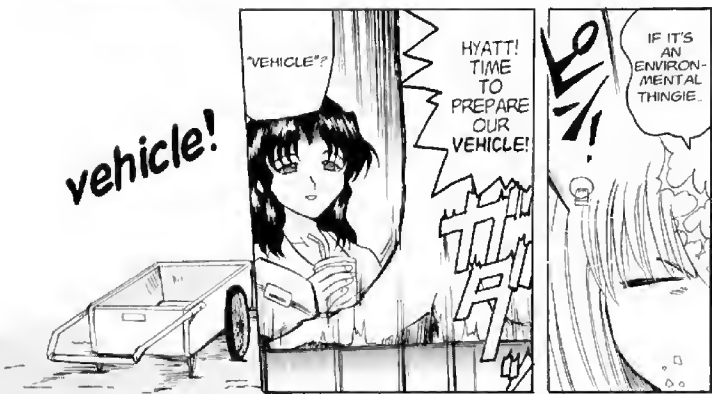
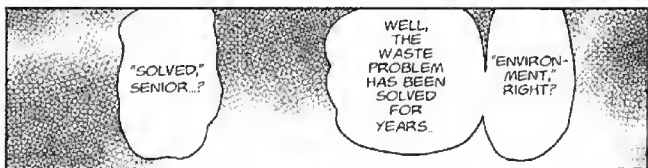
OH... BUT I
HARDLY
GOT THE
CHANCE
TO LISTEN
TO OUR
LORD
TODAY--!

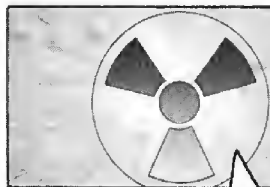
VERY
GOOD, SIR.
LET US
BE ON
OUR WAY,
SENIOR.

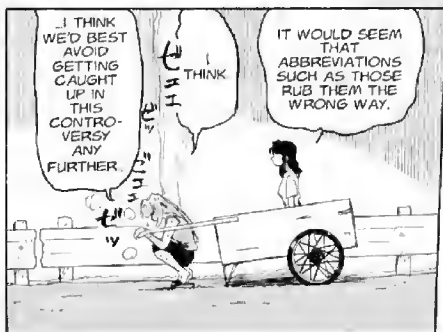
YES,
YES, I
BELIEVE
I SHALL
LEAVE
THIS
MISSION
UP TO
YOU.

I SEE...
HMM.









セ
エ
ッ

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エ
ッ



Busy bee helpers this episode: #69 and #1919.





OKAY,
THEN, I
INVITE
YOUR
ATTENTION
TO THIS
ROCK.

THAT
SOUNDS
LIKE A
CLEAR
LINE OF
ARGUMENT,
SENIOR.

WOULDN'T
YOU SAY
THAT
SUBSUMES
"QUALITY-
OF-THE-
PEOPLE-
AROUND-
YOU"
ISSUES?



SURELY,
YOU
DON'T...

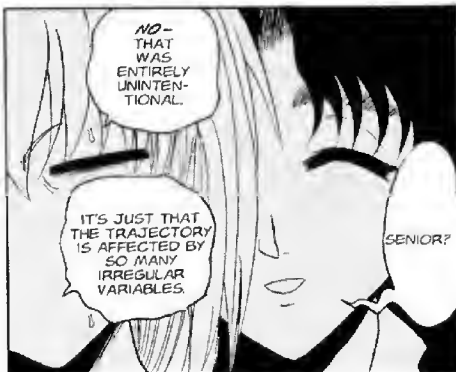
SENIOR.

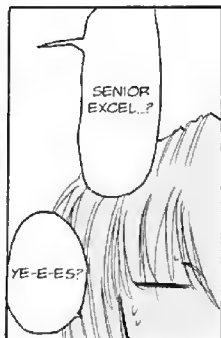
IT COMES IN A
HANDY PALM SIZE,
WHICH POSES AN
UNREASONABLE
RISK OF HARM TO
OTHERS.



ACRO-
BATICS IN
BROAD
DAYLIGHT!
ISN'T THAT
DANGER-
OUS?

SAY,
HYATT,
THE ENVI-
RONMENT
QUALITY-
OF-LIFE
ISSUES..







"THINK
GLOBALLY -
CONQUER
LOCALLY!"

LORD IL
PALAZZO,
YOU
WOULD
APPROVE.

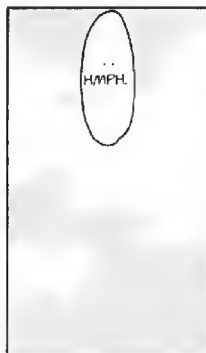
IN THE
END, WE
CAN MAKE A
DIFFERENCE,
IF ONLY TO
LIMIT THE
DEGRADATION
POSED BY
OTHER HUMAN
BEINGS.

ALLL
RIGHT NOW.
LET'S GO
HOME,
HYATT.



HEY, WE
FINALLY
MADE IT
BACK!





...THAT
SAID HE'D
RETURN
VICTORIOUS
...OR NOT
AT ALL.

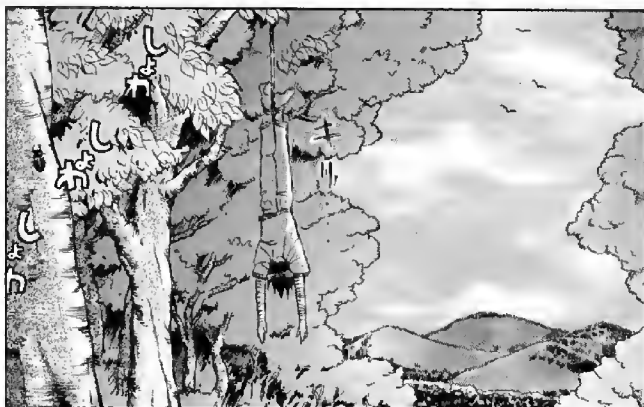
BUT
THINKING
BACK,
THERE
WAS
SOME-
THING
IN HIS
STRIDE...



Why're
ye askin'
me, like?

Or would
they buy
just
"excessive
force in
self-
defense?"

...HEY -- LIKE,
HOW MUCH
TIME DO THEY
GIVE YOU ON
INVOLUNTARY
MAN-
SLAUGHTER?





EXCEL
SAGA

RETURNS IN OCTOBER!

AND TO
SAVE THE
WORLD,
THEY
MUST
COLLECT
18,021
ORBS!
(BOY,
THAT'S
A LOT.)

OUR NOW
BIMONTHLY
PAIR HAS
FINALLY
ESCAPED
THE
KINGDOM
OF
ELGALA!

MYSTERIES UPON
MYSTERIES LIE AHEAD...

SHOOT - LIE BEHIND,
FOR THAT MATTER.

Well. I certainly felt good getting all **THAT** out of my system!

GUIDE TO EXCEL SAGA 02's SOUND EFFECTS!

4-4	FX	tsuSHIK' (tsu', movement, sliding door opening rapidly)	33-3	FX	ThUP ThUD ThUP ThUD ThUP (da, sound, somebody running, noisy)
6-5-1	FX	klok klok (ka', sound)	33-4-1	FX	(tsaki) ts'HIUM' (tsaan', sound, opening door)
8-1	FX	ko-hump! (tsilong)	33-4-2	FX	tupper right spin (tsu, movement, spinning)
8-3-2	FX	tsu-DUMKI' (tsu, depiction, dramatic)	33-4-3	FX	tupper left flip (tsu', movement, flipping)
9-2	FX	tsuSHING' (tsu, depiction, dramatic)	33-4-4	FX	(lower left) tsak (tsu', movement, quick)
9-4	FX	Oh ouh oh ou...ch oh (dialog and depiction, crying)	33-5	FX	ts'HIUM' (da'ton, sound, feet landing one after another)
11-1	FX	grip (ts', depiction)	34-1	FX	ts'HIUNG' (tsu', depiction)
11-2	FX	ts-Thump (tsu', depiction, becoming alert)	34-2-1	FX	tupper) h'kak (tsu', dialog)
11-3	FX	ts'HIUNG' (tsu', depiction)	34-2-2	FX	(middle four in air balloons) WHEEz BUff HUff HUff (tsu' haa, sound)
15-1	FX	glare (ka', depiction)	34-2-3	FX	(lower two) k'kak SnaP (tsu', sound, bone joint sounds)
15-3	FX	ts-Thump (tsu', sound, door closing)	34-4	FX	g'Thing' ts'HIUNG' (tsu', sound)
15-4	FX	klok klok klok (tsu', sound)	34-5	FX	flap flap flap (tsu', sound and depiction, flipping through pages)
15-5	FX	klok klok klok (tsu', sound)	35-5-1	FX	g'ring! (tsu', movement, fast)
16-2	FX	tsa'Chak (tsu', sound)	35-5-2	FX	ts'HIUNG' (tsu', movement, fast)
16-3	FX	g'Thud d'Thud (tsu', depiction, rowdiness -> sound of walking)	35-7-1	FX	ts'chak! (tsu', sound)
16-4	FX	tsak (ts', movement)	35-7-2	FX	k'kak (tsu', sound)
17-3	FX	munch munch (tsu', depiction, eating without energy)	36-1	FX	WHA'HUD (tsu', sound)
18-6	FX	tsap (ts', depiction)	36-4-1	FX	z'YM (tsu', depiction, deliberate movement)
19-1	FX	qui'clap (tsu', sound, removing top)	36-4-2	FX	tsa'CHAK (tsu', sound)
19-2	FX	Kreek K'rik (tsu', sound, writing with marker)	37-1	FX	glare (ts', depiction)
19-3	FX	ts'chak (tsu', sound and depiction, moving things about)	37-2	FX	ts'chak! ts'chak (tsu', sound and depiction, moving things about)
19-4-1	FX	tsu' Shing! (tsu', depiction)	37-3	FX	ts'Shak (tsu', sound)
19-4-2	FX	tsa'Chit (tsu', depiction and sound, wearing something)	37-5	FX	tsu'----- (tsu', sound, exhale)
19-6	FX	ts'ap (tsu', depiction, trailing liquid)	38-3	FX	ts'ap (tsu', depiction)
20-3	FX	ts'kak (tsu', movement)	39-1	FX	ph'Up (tsu', depiction)
20-5	FX	tsa'kak (tsu', sound)	39-3	FX	ph'Up ph'Up (tsu', movement)
21-1	FX	tsu'kak (tsu', sound)	39-4	FX	smile (tsu', depiction, assertive grin)
21-2	FX	ts'YM (tsu', sound and depiction, dramatic volume)	40-1	FX	ts-Thump (tsu', sound)
21-3	FX	ts'Z'kak (tsu', sound)	40-4	FX	ts'ph'Up ts'ph'Up ts'ph'Up (tsu', sound)
21-4	FX	ts'HIUNG' (tsu', depiction)	41-5	FX	ts'Up (tsu', sound)
21-5	FX	ts'HIUNG' (tsu', depiction, glare)	42-1	FX	ts'Up (tsu', sound)
22-2	FX	ts'chak! ts'chak (tsu', sound and depiction, moving things about)	42-2	FX	ts'chak! ts'chak (tsu', sound and depiction, moving things about)
22-3-1	FX	ts'WuuWuu (tsu', sound, wind blowing)	42-3	FX	ts'FREE (tsu', sound, sliding door)
22-3-2	FX	ts'chak (tsu', sound and depiction, moving things about)	42-4	FX	ts'chak! ts'chak (tsu', sound)
22-4	FX	ts'chak! ts'chak (tsu', sound and depiction)	42-5	FX	ts'chak! ts'chak (tsu', sound)
22-5-1	FX	ts'Z'kak! (tsu', depiction and movement, making tsu')	42-6-1	FX	ts'HIUNG' (tsu', depiction)
22-5-2	FX	ts'chak (tsu', sound and depiction, moving things about)	43-2	FX	ts'kak! (tsu', sound)
22-6	FX	ts'kak (tsu', depiction, noticing)	44-2-1	FX	qui'clap (tsu', sound, removing top)
24-2	FX	ts'kak! ts'kak! (tsu', sound)	44-2-2	FX	ts'kak! ts'kak! (tsu', sound)
24-3	FX	ts'kak! ts'kak! (tsu', sound)	44-3	FX	ts'kak! ts'kak! (tsu', sound)
25-1	FX	ts'Up (tsu', sound)	47-2	FX	ts'kak! (tsu', sound)
25-2	FX	tsu'-tsu'-tsu'-tsu'-tsu'-tsu' (tsu', sound)	47-3-1	FX	ts'kak! (tsu', sound, cutting a test line)
26-3	FX	tsu'-tsu'-tsu'-tsu'-tsu' (tsu', sound)	47-3-2	FX	ts'chak! ts'chak (tsu', sound and depiction, moving things about)
26-4	FX	ts'Up (tsu', depiction)	47-4	FX	GASP (tsu', depiction)
29-1	FX	ts'kak (tsu', sound)	47-6	FX	ts'kak! (tsu', sound)
31-1	FX	ts'kak! ts'kak! ts'kak! ts'kak! (tsu', sound)	48-1	FX	ts'kak! ts'kak! (tsu', sound)
31-2	FX	ts'Up (tsu', sound and depiction)	48-2	FX	ts'kak! ts'kak! (tsu', sound)
31-3	FX	ts'Up (tsu', sound and depiction)	48-3-1	FX	ts'kak! ts'kak! (tsu', sound)
31-4	FX	ts'Up (tsu', sound and depiction)	48-3-2	FX	ts'kak! ts'kak! (tsu', sound)
31-5	FX	ts'kak! ts'kak! (tsu', depiction, dramatic intro)	48-4-1	FX	ts'Up (tsu', sound)
32-1	FX	tsu'... tsu'... tsu'... (tsu', depiction, silence)	48-4-2	FX	ts'kak! ts'kak! (tsu', sound)
32-2	FX	ts'kak! ts'kak! (tsu', depiction, something lonely and not addressed)			
32-3-1	FX	(tsu') tsu' (tsu', movement)			
32-3-2	FX	(tsu') tsu' (tsu', movement)			
32-4	FX	ts'kak! ts'kak! (tsu', sound, door knocking)			
32-5-1	FX	(tsu', upper right) tsu' (tsu', sound, caught)			
32-5-2	FX	(tsu') tsu' (tsu', sound)			
32-5-3	FX	(tsu') tsu' (tsu', sound)			
32-6	FX	ts'kak! ts'kak! (tsu', sound)			

Guide to *Excel Saga* 02's Sound Effects!

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the Viz edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions (for example, the ACROSS flyer on page 19). We gave some consideration to the idea of translating *nothing at all* in *Excel Saga*, not even the dialogue balloons—in other words, to literally release the original Japanese version to the U.S. market. We would have still charged \$9.95 for it, of course, reasoning that by these extra efforts we had made our version of *Excel Saga* *even more authentic*. Although this concept tested promisingly in the focus groups, we concluded that the market is not quite ready for it just yet, but perhaps in another three weeks. Please contact *Oubliette* c/o Excel Saga, VIZ, LLC, P.O. Box 77064, San Francisco, CA, 94107 with your comments: in eternal remembrance that today's sarcasm is tomorrow's marketing plan.

If, and with obvious difficulty, I may be more serious—er for a few lpi, I just got back from AnimeExpo, which I would like to thank for inviting Rikdo Koshi and his Japanese editor, Mr. Fudetani. If you haven't already heard, they enjoyed their first visit to an American fan convention very much, and Rikdo-san was happy to see that so many people here are already fans of his work. Thank you all for coming out to meet him!—and also, to the translator of both the *Excel Saga* anime and this very manga, Dan Kanemitsu, who acted as interpreter for Rikdo-san. I even saw people cos-playing as Hyatt, Il Palazzo, and of course Excel—this last did her really well, stumbling up to the autograph table and snapping out a "Hail!" to Rikdo-san. Thanks also to Matt Greenfield of ADV Films (home of the *Excel* anime!) for coming by.

Right, the sound FX. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with *kana* (phonetic script), the second may use *kana* and/or *kanji* (ideogrammatic script). One should note that there is often overlap between these two types. Onomatopoeia notes: *Sound* refers to audible noises being generated somehow. *Movement* refers to the physical movement, or lack of movement, of something: not audible or mostly not audible. *Depiction* refers to the psychological state of something or someone. Remember all numbers are given in the original Japanese reading order: right-to-left—surely, by this point a somewhat superfluous admonition to the reader, who has presumably just read 191 pages of the manga right-to-left, and feels it would have all made just as much sense had it been printed as a double helix.

82-5-3	FX	to left kATReek (kiri, depiction, quick turn)	104-2	FX	z'ak z'ak z'ak (z's, z's z's, sound)
83-1	FX	RumbLrumbLrumbLgrUMblgrumbL... (gorogorogorogoroooo, sound)	104-3	FX	z'Chak (zya', sound)
83-6	FX	fusk (su', movement)	104-4-1	FX	z'ak z'ak (sound)
85-5	FX	whubble whubble (tura, depiction and movement)	104-4-2	FX	z'ak z'ak (sound)
86-1	FX	fuk (su', movement)	105-3	FX	z'Chak (zya', sound)
86-2	FX	v'rum (bururu, sound)	105-4	FX	'thut (thut (tukasta, movement and depiction, walking away)
86-4	FX	z'ak z'ak (zya', sound)	105-5	FX	th'WwawWootthrak (kazaza-- , sound, wind blowing and rustling leaves)
86-5-1	FX	th-THUMP (biku', depiction)	106-3	FX	WHEEZE WHEEZE (za-- za-- sound)
86-5-2	FX	z'Chak (za', sound)	106-4-1	FX	v'RUrRUr (burururu, sound, engine running idle)
87-2	FX	pfi (pon, depiction, light tapping)	106-4-2	FX	WHEEZE WHEEZE (za-- za-- sound)
87-7	FX	kREEk kREEk kREEk kREEk (kiri, sound)	107-1-1	FX	UmPH hUMPH (dialog)
88-1	FX	kATChank (kachasan', sound)	107-1-2	FX	klank klank klank (kan, sound, walking on metal surface)
88-2	FX	ph'WwosWoo (hyu-- , sound, wind blowing, dramatic)	107-2	FX	weeaze weeaze (za-- za-- sound)
88-3	FX	ph'ffanra (pu--- , depiction, something lonely and not addressed, similar to kazon at 32-2)	107-4	FX	kis'chat (gacha', sound)
88-4	FX	ph'PAAsaa (papa---n, sound, horns or high pitched engine noise)	107-5	FX	d'Thuds (de', sound)
88-5	FX	hee hahahaha (dialog, manicured laugh)	109-1	FX	k'YUK (kak', sound, locking)
89	FX	grip (kyu', depiction)	109-2	FX	z'ak (za', movement)
90	FX	sh'SHIDING (kakkin, depiction, dramatic moment)	109-3	FX	klank klank klank klank (kan, sound, walking on metal surface)
91-1	FX	heSSSS' (zye', sound)	109-4-1	FX	(white) s Thump (aban, sound)
91-3	FX	k'chak k'chak (kacha, sound)	109-4-2	FX	v'RORRRRRM (bururururu, sound)
91-4-1	FX	heSSSS' (zye', sound)	109-7	FX	GASP (ha', depiction)
91-4-2	FX	k'chak (kacha, sound)	109-2	FX	Phew (dialog)
91-5	FX	k'chak... (kacha... sound)	109-3	FX	aruh (maku, movement)
94-2	FX	fuk (su', movement)	109-4	FX	stagger stagger (oto, movement, slow and clumsy movement)
94-3-1	FX	k'Chiling k'Chiling (uchilin chin, sound)	109-6	FX	k'Thunk (gato, movement, rolling down to be prone)
94-3-2	FX	kyu kyu (washt, washt, crossing sound)	111	FX	munch munch (moki, depiction, eating)
95-1-1	FX	fuk (su', movement)	113-5	FX	klak klak klak (ku', sound, walking, hard soled shoes)
95-1-2	FX	spuher (pu', sound, plosive bilabial explosive)	113-4	FX	k'THRAK (go', sound, hard hit)
95-4-1	FX	th-THUMP th-THUMP th-THUMP (doki, depiction)	115-2	FX	'thurXXX ---- (much pain)
95-4-2	FX	ned ned (kaku kaku, depiction)	115-4	FX	zg'shshyeth (shabobobobo, sound, water with air mixture being poured out, these things sound like this)
96-6	FX	ph'PAAsaa (papa---n, sound, horns or high pitched engine noise)	114-3	FX	zu... (sip, sound)
97-1	FX	ph'PAAsaa (papa---n, sound, horns or high pitched engine noise)	117-1	FX	Ping Pon Poong (sound, old fashioned PA announcement noise)
97-2	FX	k'Thunk k'Thunk (gato, sound)	117-3-1	FX	k'Thunkt (gato, sound, furniture moving in tune to someone standing up)
97-3	FX	k'Thunk k'Thunk k'Thunk (gato gato, sound)	117-3-2	FX	k'ththunkt (gato', sound, furniture moving in tune to someone standing up, multiple)
97-4	FX	k'Thunk k'Thunk (gato gato, sound)	117-5	FX	k'Thunkt (gato, sound, furniture moving in tune to someone standing up)
97-6	FX	k'Thunk k'Thunk (gato, sound)	118-3	FX	zasZSHING (depiction and movement, going into pose)
98-1	FX	th'chrunch (kusha', sound and depiction)	119-3	FX	kis'chank (kaps, depiction (the original FX was for the motion of opening something light, implying that the latch was light or made of plastic. The problem is, it is very difficult to come up with an FX in English just regarding the act of opening something, so I replaced it with an FX regarding the sound created when opening something.)
98-2	FX	g'ThauK (gato', sound)	119-4	FX	kis'chank (ka'pa-n, see above)
98-4	FX	whaTHUD (dika, sound)	120-4	FX	zasZSHING (za', depiction and movement, going into pose)
98-5	FX	k'ThauK k'ThauK (gato gato, sound)	121-5	FX	Oh YEAH (dialog)
98-6	FX	ph'PAAsaa (papa---n, sound, horns or high pitched engine noise)	122-1	FX	tr'it'it'it' ---- (pi--hyororo-- , sound, innocent sounding bird call of the wild)
99-3	FX	ph'thut ph'thut (kto, depiction, walking)	122-2	FX	Phew ---- (dialog)
99-5	FX	GASP (ha', depiction)	122-3	FX	g'thud (gato, sound, hard thud)
100-1	FX	(overly) Ar'itH (shu', sound, clothing)			
100-4	FX	fusk (za', movement)			
101-1-1	FX	ph'TING! (pi', depiction)			
101-1-2	FX	SHOCK! (BAMM)			
102-3	FX	huff huff (ha', sound)			
102-4	FX	th-THUMP! (biku', depiction)			
102-6	FX	weeaze WHEEEZ WHEEEZ (zai zee-- , sound)			
102-6	FX	wobble wobble (yoze, depiction)			
103-1	FX	WHEEEZ WHEEEZ (zaz-- , sound)			
103-3-1	FX	Excel (out of wai) "Mince ---- I"			
103-3-2	FX	th'THUI th'THUI (da-da, movement, fast running)			
103-3-3	FX	quiver quiver (biku biku, depiction)			
103-4-1	FX	th'Thu (ha', movement)			
103-4-2	FX	v'RURum (bururu, sound)			
103-6	FX	sKREEEETCH (kakiki, sound)			

GUIDE TO EXCEL SAGA 02's SOUND EFFECTS!

48-5	FX	ah'SHING! (gishi, depiction, but pose)	70-2	FX	z'NING' lit, depiction and movement, fast movement followed by sudden stop)
48-6	FX	v'pup pup pup (hups pa-, sound, the phone sound after being hung up)	70-2/3	FX	sh'SHINING (kakini, depiction, dramatic moment)
48-7	FX	pup pup (sound, the phone sound after being hung up)	70-5	FX	Oh----- (baka-, dialog, frustration expletive)
49-5	FX	v'GOSGERSGR (gogogooa, sound, smoldering)	71-5	FX	sh'CHAKK (ca, depiction and movement, posing)
50-1	FX	'DaTi (da, movement, dashing movement)	72-2	FX	kk'GrGrBULLGL (kakegogogoga, sound)
50-2	FX	zhi'chak zhi'chak (zara-, sound and depiction, moving things about)	72-3	FX	Grumbl.grumblGrumblGrumblGrumbl... (gorogogogogogogogooa, sound)
50-3	FX	z'zraTi' chakK z'zraTi' aKK (dozaca doza, sound)	72-4	FX	h'K'GrBrumbl, gg GrumblGrumblGrumbl (gore gorogogore gorogore gorogooom, sound)
50-4	FX	ph'ph ph'ph ph'ph ph'ph (poi, movement, lightly tossing things in)	72-5	FX	glara (ka', depiction)
50-5-1	FX	(small) hump hump hump hump (ho'he' ho', sound, expletive accompanying physical movement)	73-1-1	FX	whUP' (da', sound, first part to a 'splash')
50-5-2	FX	(upper, large) k'THAK?	73-1-2	FX	'Plashss (paasan, sound)
50-5-3	FX	(lower, large) v'Zaghi v'Zaghih (bele boide, sound and depiction, raking it in)	73-2	FX	th'plash (pashan, sound)
51-3	FX	k'thakk (gasa, sound)	73-3-1	FX	th'plash (pashan, sound)
51-5-1	FX	ling-ling (pipoon, sound, someone entering the store)	73-3-2	FX	th'plash Sur'plash (gash' basha', sound)
51-5-2	FX	k'thakk thakK (gasa, sound)	73-4-1	FX	ryn'Plash (zyapu', sound)
51-6	FX	ann----- (shinin, silence)	73-4-2	FX	th'PLAzsh (zyapu', sound)
52-2	FX	ph'VlapVlu-----p (fodo--, sound, water peering down)	73-5-1	FX	th'plash (basha', sound)
53-1	FX	ph'Khong (suu..., depiction, opening eyes)	73-5-2	FX	Sur'plash (gasha', sound)
54-1	FX	zsh'SHING! (dahi', depiction)	73-6-1	FX	th'plash th'plash (basha', sound)
54-2	FX	glara (ka', depiction)	73-6-2	FX	ryn'Plash'Plash (zyabop-a-, sound)
55-4	FX	ph'Yrath (faca', sound, clothing)	74-2	FX	zss ZSH ZSSSHIN (ca, depiction, dramatic reinforcement)
55-5	FX	fisk (fu', movement)	74-3	FX	Z'SHMG (ca')
56-1-2	FX	whwee whEEz (te-, sound)	75-5	FX	ph'f'mnen (bacon, depiction, something lonely and unaddressed)
56-2	FX	z'Rath (faca', sound)	75-6	FX	pph'p (da, depiction, light being lit or turned off)
56-4	FX	klak klak klak klak (ka', sound)	76-1	FX	pph'p (ga, depiction, light being turned on or off)
56-4/5	FX	b'THund (btsan, sound)	76-2	FX	THUP THuD THUP THuD THUP (da, sound, somebody running, noisy)
56-5	FX	klak klak (sound)	76-3	FX	THUP THuD THUP THuD THUP (da, sound, somebody running, noisy)
57-1	FX	klak klak klak klak (sound)	76-4	FX	THuD kK'kakK (da, sound) /gubd, depiction, twisting something)
57-2-1	FX	klak klak (sound)	76-5/6	FX	g'STHRADGSH (gashaan, sound)
57-2-2	FX	(out of wrd balloon, h-w) Brrr, so cold...	77-1	FX	pph'Pph (ga, depiction, light being turned on or off)
57-4	FX	v'khNNN (ooo, sound, dramatic space)	77-4	FX	ph'Krek (giku, movement, minute)
58-1	FX	ph'Khong (suu..., depiction, opening eyes)	77-5	FX	Unph (dialog)
58-2	FX	v'khNNN (ooo, sound, dramatic space)	77-6	FX	kK'RRK (kin..., sound)
59-1	FX	ph'shaaa (ssaa, depiction, soft tone)	78-2	FX	g'Thudd (gola', sound)
59-2	FX	v'YRRSSMan (faca, depiction, hazy and vast space)	78-5-1	FX	(black) b'THUm' (baasan, sound, opening door)
60	FX	GASP (ha', depiction)	78-5-2	FX	(upper right spine (guri, movement, splining)
61-2	FX	k'rak (tyo, depiction)	78-5-3	FX	(upper left hip (kur', movement, flipping)
61-3	FX	k'sheuk k'sheuk (shun, sound, boiling water in kettle)	78-5-4	FX	(lower left fisk (kurai, movement, quick)
62-2	FX	munch march (noki, depiction)	79-1	FX	kak klak klak (kurta, sound)
62-3	FX	munch march (noki, depiction)	80-4-1	FX	ph'PAAsap (papa-----, sound, horns or high pitched engine noise)
62-5	FX	um'pah (pas', sound, exhalé expletive)	80-4-2	FX	v'YROOM (bororoa, sound)
63-2	FX	fisk fisk (shu', movement)	80-5	FX	rattle rattle rattle rattle (zava, depiction)
63-3	FX	ggrip dyu', depiction, bad)	81-5	FX	ph'VEEP VOOP (peepoo, sound, sirens)
63-6	FX	breezz (zara', depiction, nonchalant -> breezy tone, with ease)	81-6	FX	ph'VEEP VOOP ph'VEEP VOOP (peepoo, sound, sirens)
64-1	FX	kk'k'rek (kakiriri, depiction, tightening)	82-1-1	FX	(upper) v'ROOM (sound)
64-2	FX	ka'chat (gacha, sound)	82-1-2	FX	(lower) ph'VEEP VOOP ph'VEEP VOOP (peepoo, sound, sirens)
64-3	FX	p'an p'an (pamu, sound)	82-2	FX	ph'VEEP VOOP ph'VEEP VOOP (peepoo, sound, sirens)
64-4	FX	gg'r'kak (gishi, sound, taut and creaking)	82-3-1	FX	(small) ph'Wheez (fuko-, sound, breathing)
64-5	FX	g'THudd (gola, sound)	82-3-2	FX	ph'VEEP VOOP ph'VEEP VOOP (peepoo, sound, sirens)
65-4	FX	ka'chat (gacha, sound)	82-3-3	FX	(small) ph'Wheez (fuko-, sound, breathing)
66-1	FX	cough (geho, sound)	82-4	FX	growl/growl/growl (oon, sound)
67-1	FX	shack (palya--n, depiction, shocked, comic twist)	82-5-1	FX	(upper) Grumbl.grumblGrumblGrumblGrumbl... (gorogogogogogogooa, sound)
67-4-1	FX	ka'chat (gacha, sound)	82-5-2	FX	(to right) z'Thudd (zudu', depiction, the sinking feeling in the stomach)
67-4-2	FX	klak klak klak klak (gon, gan, gon, gon, sound)			
70-1	FX	g'THudd (gatan, sound)			

154-3	FX	pit (puh), sound, fluffy sensation	175-2	FX	shine (shu), depiction, a tooth shine
157-1	FX	grip (gu), depiction	175-3	FX	sh'ZAKA' (za', depiction and movement, posing)
157-3-1	FX	whizz (cz', sound)	175-5	FX	Ah-haaa (dialog)
157-3-2	FX	whizz (cz', sound)	176-1-1	FX	vRRRRR (ooo, sound, residual)
157-3-3	FX	glare (lu', depiction, expression tightening in anger)	176-1-2	FX	hwaAAAAaa (HEAAA, dialog)
157-4	FX	shpp (sui, sound)	177-2	FX	sk'KREKK (kishi', sound and depiction, some type of stress sound)
158-2	FX	Yeah baby, yeah baby, yeah baby, sh yeah baby! (dialog, see footnotes for more)	177-4	FX	whoa whoa tea--', sound)
158-5	FX	SHAKE SHAKE (dun, movement)	177-5-1	FX	sh'unGe (zuru', being pulled in)
160-2	FX	kroek (ku', sound)	177-5-2	FX	hissa (shaza', sound, snake hiss)
161-2-1	FX	humpf! (ho', depiction, disgust)	177-5-3	Excel	I'm being swallowed!
161-2-2	FX	ph'poo (po', sound, spilling)	178-5	FX	bf'chat (ho', sound, wet contact sound)
161-3	FX	p'RINGRINGING (gururu, sound)	178-4	FX	Ump! (dialog)
161-4	FX	ka'chak (zya', sound)	179-2	FX	fssk (su', movement and depiction, quiet and deliberate)
161-5	FX	wh'ThunGki (gesu', sound, dull impact)	179-4	FX	b'THump (tsan, sound, door closing)
162-4	FX	klak klak klak (ka', sound)	180-1	FX	ph'PAAap (papo---a, sound, horns or high pitched engine noise)
162-5	FX	klak (sound)	180-4-1	FX	GERIP (ku', depiction, test mind --> changed to clinched fist)
163-2	FX	GASP (ha', depiction)	180-4-2	FX	OSU! ("push!" The Sumo wrestlers say this)
163-4	FX	whisper whisper (fiso, hiss depiction)	181-1	FX	sch'rrp (tsu---, sound, sucking sound)
163-4-1	FX	Krk (kuru', movement, quick turn)	181-2	FX	hg'gnk! (gokun!, sound, swallowing)
163-4-2	FX	prin (ni', depiction)	181-4	FX	pk'TING (jin!, depiction, something clicking)
164-1-1	FX	ph'TING! (qi--n', depiction, idea popping up or something clicking inside your mind)	181-5	FX	gk'thngkt (gaa, sound, furniture moving in tune to someone standing up)
164-1-2	FX	zumi ZUUFF (zuru, sound, sniffling)	182-2	FX	z'brsh z'brsh z'brsh z'brsh (za zaa, sound, waves)
164-2-1	FX	ph'lat ph'lat ph'lat ph'lat tsuu, sound, deliberate walking, odd)	182-5	FX	k'CHING! (chu', sound, bullet whizzing by)
164-2-2	FX	z'Zrk z'Zrk (zuru, sound, being dragged out)	183-1-1	FX	k'chsk (zya', sound)
164-4	FX	k'grip (go', sound and depiction, sudden grabbing of something/someone)	183-1-2	FX	clack't (ka', sound, cocking sound)
164-6	FX	GLARE (ku', lightning expression)	183-1-3	FX	k'rkzrk (kiri't, sound and movement, sudden turn)
165-8	FX	klak klak klak klak (katsu, sound)	183-2	FX	zaklack't (gashi', sound)
166-4	FX	Woe--- (wa', depiction, overwhelming outburst of emotion)	183-3-1	FX	k'CHING! (chu', sound, bullet whizzing by)
167-1	FX	grik grik (gyu, depiction, fastening something tight or closing a grip on something)	183-3-2	FX	(large text) kg'REEK kg'reek kg'REEK (repeat as needed) (gaa kara gara, sound, cart pulling sounds)
167-2	FX	ts-DAH (ts--n, depiction, dramatic)	183-3-3	FX	(next to Hyatt's head) v'YLAN'LAN
167-4	FX	ph'WooWoo (hyu---, sound, wind blowing, dramatic)	183-3-4	FX	(small, lower middle) k'CHING! (chu', sound, bullet whizzing by)
167-5	FX	ph'TING! (tsu', depiction, unwelcome news)	183-4	FX	WHEEZ whEez (zoo', sound)
167-6	FX	g'bhk (ge', movement and depiction, kicking action)	183-5	FX	WHEEZ whEez WHEEZ whEez (zoo' zoo, sound)
167-7	FX	v'Mim (tan't, movement, jumping in midair)	184-3	FX	GASP (hu', depiction)
168-1	FX	ph'tvtrthrt (shuru, depiction, unraveling)	184-4	FX	z'rk (za', sound)
168-2	FX	k'THINC (ween, depiction, something going bad)	184-6	FX	sh'ZAK! (hi', depiction and movement, pointing)
168-5	FX	v'VVVVV'm (fuso, depiction, inclosing)	185-2	FX	lumph lumph (zu', sound, here excitement)
168-6	FX	K'CRASH! (gashasa, sound)	185-3	FX	gh'chsk! (ch'chsk (geso, sound and depiction, moving things about)
168-7	FX	linglingling (charin, sound, bell ringing)	185-4	FX	Z'ZRR! (zuzul, sound)
169	FX	ph'WooWoo (hyu---, sound, wind blowing, dramatic)	186-2	FX	ph'Winghl! (buul, sound and movement)
170-2	FX	shine (kira', depiction, sparkling tooth)	184-4-1	FX	(white) f'wobble (thru', depiction, faltering wobble)
170-8-1	FX	v'RRRR (ruusan, sound)	184-4-2	FX	(black) G'THRO!
170-8-2	FX	e'REEEE (kaasan, sound, high rpm)	184-4-1	FX	(upper) humpf humpf (dialog)
170-8-3	FX	p'Bang p'Bang (gan, sound, mischief)	184-4-2	FX	pk'ymp (fun, sound and movement)
171-3	FX	clink clink clink (chik kiu chikin, sound)	187-4	FX	gk'cdllGSH (goba', sound, coughing up something)
171-4	FX	Hah hah hah hah (dialog, dry laugh most likely by Kabapu)	188-1	FX	Humph (dialog)
171-7	FX	plug plug plug (go', depiction and sound)	188-3/6	FX	k'REEK k'reek k'REEK (repeat as needed) (gaa kara gara, sound, cart pulling sounds)
172-1-1	FX	p'plow (p'uha---, sound, echoing following drinking)	189-1	FX	vik tik (ta, ka sound)
172-1-2	FX	sh'CHAKKI! (zye'aa, depiction and movement, posing)	189-2	FX	klank klank (kan, sound, walking on metal surface)
172-1-3	FX	hahahahaha (dialog)	189-4	FX	hch' (hi'ku, dialog)
172-1-4	FX	LupLupLup (leppu, sound, pouring)	189-5	FX	hick' (hi'ku, dialog)
172-1-5	FX	ph'YupLup (loku, sound, pouring out, hard)	189-6	FX	A'Uth (su'ku, movement, getting up)
172-1-6	FX	grip (giri, depiction)	190-1	FX	hg'gnk (goku', sound, swallowing)
173-4-1	FX	sh'CHAKKI! (zya', depiction and movement, posing)	190-3	FX	klak klak klak (ka' ka' ka', sound)
173-4-2	FX	sh'SHIIInG (kaklin, depiction, dramatic moment)	190-4-1	FX	kk'rook (kiri---, sound)
174-4-1	FX	ph'ying tharsl, depiction, something light being dangled)	190-4-2	FX	sh'chrek sk'chrook sk'chrek (shwa, sound, a type of cicadas make this noise)
174-4-2	FX	pauc pauc (awa hawa, depiction, mental state)			

GUIDE TO EXCEL SAGA 02's SOUND EFFECTS!

122-2	FX	crack (gishi', sound)	138-7-2	FX	th'kak (kyu', sound and depiction, fast and quiet projectile)
123-3	FX	k'reek k'reek k'reek (kara, sound, cart pulling sounds)	139-2	FX	thump (ta', sound)
123-4	FX	k'REEK k'reek k'REEK (gara gara, sound, cart pulling sounds. Technically not just creaking, but the aggregate of noises made by the cart—this FX is used for many mechanical processes).	140-1	FX	ka cik (hochi, sound)
124-7	FX	plare (ki', depiction, expression tightening in anger)	140-2	FX	zzrak! (za', sound, getting up quickly)
125-1	FX	shake shake (furu, movement, shaking head)	140-3	FX	t'hat t'hat t'hat (ta', sound)
125-2-1	FX	bart (kuru, movement)	140-7-1	FX	f'rick (chi', sound, gentle click sound)
125-2-2	FX	salveek' (kyu', movement, fast turn with creaking of shoes)	140-7-2	FX	vWk (zu', sound, start of explosion)
125-6	FX	sh'shinGG (hishii', movement and depiction, pointing at something)	141-1	FX	v68RAAAANGgy (ogasa, sound, explosion)
125-7	FX	da-QUM!! (ka', depiction, moment of truth like dramatic FO)	141-3	FX	beeeeeeep (pi——, sound, electronic)
125-8	FX	wv'vluuffuff (basasasa', sound, birds taking flight)	142-3	FX	k'REEK k'reek k'REEK k'reek (gara, sound, cart pulling sound)
126-5-1	FX	sh'CHAK! (zye', movement)	142-4	FX	wrrrr (no, sound, residual)
126-5-2	FX	ARUThi' (gaba', movement, ducking of cover (in this case)	145-1	FX	klak klak (ka', sound, walking, hard soled shoes)
127-4-1	FX	zrk (za', sound, gravel under foot)	145-2	FX	klak klak f'bat (ko' ka' suta, sounds walking)
127-4-2	FX	zrk (za', sound, gravel under foot)	145-3	FX	f'bat f'bat (suta, sound and depiction, standard walking)
128-1	FX	v'Blag Blag Blag (dedodo', sound, explosions)	145-5	FX	b'thump (bauf, sound, door opening)
128-2/4	FX	VREEEEEENnnn (paasa, sound, light beam emission)	146-1	FX	ph'pha—— (pa', depiction, radiant appearance)
129-2	FX	GRIM (niyari, depiction)	146-2	FX	...? (ba, depiction, taken back at something not being right, the sound of cold sweat running down)
130-3	FX	v68GGRRRRR (ogagoooo, sound, smoldering)	147-4	FX	s'wing (garan, depiction, something light being dangled)
131-5	FX	metta sputter (buzzu, depiction)	147-5	FX	yaak (ku, movement, pulling)
132-1	FX	vu'VUMPI! (ba', depiction, dramatic introduction (adaptation of mimesis of clothing moving rapidly)	147-6-1	FX	lta'CHUNK (pikanl, sound)
132-2-1	FX	whoee whoee (za, sound)	140-2	FX	ph'f'innnn (kooon, depiction, something lonely and unaddressed)
132-2-2	FX	hahh hahh (haa, haa, sound)	148-3	FX	GASP (hu', depiction)
132-4	FX	k'thunk (gelo, sound)	150-2	FX	thi'chalk th'chalk (gasa, sound and depiction, moving things about)
133-3	FX	nnnnn (shi-n, depiction, silence)	150-3	FX	K'THUNK (koto', sound, opening sliding door and such)
133-4	FX	zzrak zrak zrak (zaku za' zaku, sound, walking about)	150-5	FX	K'clacclac (garara, sound, opening sliding door resting on bearings)
133-6	FX	f'bat (ta, sound)	151-4	FX	tho-thump! (piku, depiction, unwelcome recognition of unfolding threat or eventuality, i.e. the instant where you fear your wife is catching on to your infidelity)
134-1/2	FX	wA30000M (ZUBAasasa, sound)	152-4	FX	urk! (giri', depiction, mental tension resulting from anguish, etc. Original [core] meaning of 'giri' is something being tightened.)
134-5	FX	'rR rR uR (loo, sound, residual sound)	152-5	FX	ggrip (gu' sound)
135-1	FX	b6vymmmn (ogasa, sound, reinforcement of fire's power)	153-1	FX	to-TIMP! (zan', depiction, dramatic)
135-2	FX	'rR rR uR (loaa, sound, residual sound)	153-5-1	FX	rattle rattle (gala, depiction, moving about to get ready)
135-3	FX	wha'BANG wha'BANG wha'BANGgy (zulu zulu zuba, sound, explosion)	153-5-2	FX	k'reek (gei', sound)
135-4	FX	a'rR rRr uRr (moaa, sound, residual sound)	153-5-3	FX	b'thump (bataaf, sound, door closing)
135-5	FX	ph'rrearrrr r r r r (kooon, sound, residual calm returning after massive noise)	154-1	FX	t-thut... (tote..., depiction and movement)
136-1-1	FX	rR rR rrr uRr (loo, sound, residual)	154-3	FX	ph'TING! (heika', depiction, unwelcome news). Biku and giku (151-4) are very similar. Biku is a sense of alarm that's more cerebral, while biku is more instinctual. Because this FX was to be followed by the pounding of Mince's heart, I chose another option.
136-1-2	FX	kauff (dialog)	154-4	FX	b'Thud b'Thud b'Thud b'Thud (boku boku, depiction, heartbeats)
136-2-1	FX	f'that (suta, sound and depiction, walking)	154-5	FX	SHAKE SHAKE SHAKE (buru, movement, shaking head violently)
136-2-2	FX	rR rR rrr uRr (loo, sound, residual)	154-6	FX	thi'chalk th'chalk (gasa, sound and depiction, moving things about)
136-4	FX	flap flap (wata, movement and depiction, panic)	154-7	FX	klakklak klakklak (sarakara, sound, window opening)
136-5	FX	f'bat f'bat f'bat f'bat (suta, sound and depiction, walking)	155-4-1	FX	wv'vlu (loaa, sound)
136-6	FX	eEEEN! EEEEN! EEEEN! (kiri, depiction, state of high anxiety and tension)	155-4-2	FX	coe (ku-, sound)
137-1	FX	shihsh... (noooo, moaning sound)	155-4-3	FX	ce' (ku', sound)
137-4	FX	GASP (ha', depiction)	155-4-4	FX	wv'vluuff (loaa, sound)
137-7	FX	Z'ZING! (bi', depiction and movement, fast movement followed by sudden stop)	155-4-5	FX	(lower right) wv'vluuff (loaa, sound)
138-1	FX	th'ash th'ach f'thesh (gasa gasa, sound and depiction, moving things about)	155-4-6	FX	(lower middle) c'coe (curu'ku, sound)
138-2	FX	th'ash f'thash (gasa gasa, sound and depiction, moving things about)	155-4-7	FX	wv'vluuff (loaa, sound)
138-3	FX	p'XRINK! (sloaa, sound, tripping something)	156-1	FX	wv'vluuffLUUFFluuffluuff (dobasasa basasasa basa basa, sound)
138-4	FX	th'flek th'flek th'flek th'flek (kyu', sound and depiction, fast and quiet projectile)	156-2	FX	arath' (muku, movement, getting up)
138-6	FX	hobble hobble (yote, movement and depiction)			
138-7-1	FX	vapt (pishi, sound)			

54-5-1: Excel is alluding to the Japanese (especially in Kansai, the region of Osaka, Kobe, and Kyoto) humor construct of *boke* and *tsukkomi*. One person makes a stupid or "out-there" remark or simply plays dumb, and thus presents the *boke*, and another person points out the fallacy or the ridiculousness of the situation, the *tsukkomi*. While that describes the mechanics of this routine, which is often performed as a two-person stand-up act ("Beat" Takeshi Kitano, who played the teacher in *Battle Royale* and is best known in the West for his dramatic roles, first became famous as part of such an act, "The Two Beats"—and believe it or not, he was the *boke*) one has to note that the words *boke* and *tsukkomi* have significance on their own. *Boke* is a variation on the word *boketa/houkeru*, the verb form of *boku*. *Bokaru/houkeru* means "to be (or act) absent-minded" and/or "being senile" and the elongated version of the word, *bou~*, is commonly employed as mimesis for a person that's gazing out to space. In other words, both Excel and Hyatt can play the part of *boku*; Excel can do so by making remarks as a result of her overactive imagination, and Hyatt can do so by being the person she always is. The word *tsukkomi* is actually the noun form of the verb *tsukkomu*, which means "to insert," "plug-up," or "to become entrenched," as in the phrase *tsukkonda hanashiai*, an deeply engaging conversation. The typical physical action undertaken by the *tsukkomi* against the *boku* is a slight batting action with the back of the hand, but it need not be limited to this, i.e. the infamous xx-ton mallet swung around by Kaori in *City Hunter* is an example of a *tsukkomi*. Many Americans might be surprised to be told the *boku/tsukkomi* routine is readily found in US entertainment—the Skipper and his hat in *Gilligan's Island* is probably the classic example, but many of the road trip movies featuring Dean Martin and Jerry Lewis feature this as well. One of the preferred instruments of *tsukkomi* in Japan is the *harisen*, a large piece of cardboard paper folded into a fan

form, so that it makes a loud noise when hit. Furthermore, many jokes have been constructed around the semantic undertone of "sexual insertion" that can be easily associated to the word *tsukkomi*.

63-4-1: The Coming of Age Day, *Shiki-Jitsu* (the same *Shiki-Jitsu* from which *Neon Genesis Evangelion* creator Hideaki Anno's second feature-length live-action film, released in 2000, takes its name) is a national holiday in Japan where on the second Monday in January of each year, all of those that turned 20 in the prior 12 month period celebrate becoming "full-fledged adults." While many rights are granted at the age of 18 (i.e. the right to obtain a driver's license, etc.) the right to vote and the right to drink are only granted at the age of 20. The Japanese legal system stipulates that a person can only be considered a full adult after turning the age of 20.



GUIDE TO *EXCEL SAGA* 02'S SOUND EFFECTS!

FOOTNOTES

Written by translator
Dan Kanemitsu

With additions by editor
Carl Gustav Horn

1: This whole exchange is making fun at the fact that this was the first time one of Rikdo's series managed to make it past one volume in terms of compilations.

11-1: Note that we are not meant to be sure if he is directing his contempt at himself or at Excel. The easy answer is that it is directed at Excel, but we must remember that Il Palazzo—in this sole respect only perhaps like Walt Whitman—often appears to contain multitudes.

25-4-3: By this, Hyatt means, "well, at least we can go back to doing what we're good at." Or "Oh, it looks like our dear Il Palazzo has come back to his senses."

35-5-2: A reminder that Sumiyoshi not only speaks only in floating captions, he speaks in an accent that says he hails from Okayama, a large city on Japan's "Inland Sea" that stretches between the largest of its four main islands, Honshū, and its smallest, Shikoku. *Excel Saga* itself takes place in Fukuoka, a city on the second-smallest, and southernmost, of the main islands, Kyūshū (that leaves the northernmost, Hokkaidō, a frontier land for the Japanese in the 19th century: entirely uninhabited, except for, you know, all its indigenous inhabitants). The translator suggests a "Northern England" feel to the Okayama sound, so some attempt has been made towards that here. *Excel Saga's* a good reminder that not everyone in Japan lives in Tokyo or some anonymous suburb—an impression you might sometimes get from manga.

36-4-2: He actually said two *gou*, which is an old Japanese measurement system. A *gou* is 1/10 of a *shou*, which is the size those large bottles of saké you see in anime and manga come in. One *gou* is 180 milliliters, so we're talking a little over six ounces of rice per serving.

37-4-1: Iwata means after the Second World War, when in the devastation you could hardly be expected to find many restaurants open for business. Of course, he is himself two generations too young to "get" it, so it's as if he's doing a Grumpy Old Man routine.

51-1-1: These names are supposed to sound horrible, like something no person would ever dare use in real life. *Doskoi* (a shortened "*Dosuko*") is the expletive uttered during a Sumo match (hence the wrestling reference) and *Hanako* is an outdated name that you don't hear people use too often. This raises an interesting issue in Japan with some American parallels, the cultural and social currency of given names. In Japan, some names are regarded as being "too common" and/or "rural," while other names are considered to be "contemporary" and "trend-setting." *Hanako* is one of those names that sound extremely mundane. *Chouchou* (a more immature way of referring to a butterfly, where as the more mature way to refer to them would simply be *chou*) is almost never used as a name. (Consider the different connotations you receive from varying pairs of American names of the past century: Maude and Hazel; Mary and Sally; Kylie and Brittany—Ed)

115-1-3: Matsuya is following standard workplace protocol, where women and men refer to each with a slight difference in hierarchy. Men are supposed to refer to women of equal rank simply by their last name, while women will refer to men of their equal rank with the honorific "-kun"—hence, women are positioned somewhat below in the men, even when they are of equal rank.

The chart below is a good diagram of how the social totem pole works in terms of how people refer to each other in Japanese.

Sama / Dono = Lord / Master / Mistress (used to show unusual respect in Japanese, but few contexts exist any more in contemporary English usage, particularly in America, where such equivalents can be used seriously—Ed)

San = Mister / Miss

Kun = (n/a in English)

Just first name with no honorific attached = similar to English use, but very intimate in context of Japanese culture.

Chan = as a deliberate use of the diminutive form of someone's name or possibly "my dear ____"

Just last name with no honorific attached = taking a harsh tone

Last name + *no yatsu* (an example of detracting reference) = taking an insulting tone

Please note that in terms of how Matsuya interacts with the men of *Excel Saga*, she only follows the protocol in language and does not act at all subservient. This subtle gap in language and behavior adds a particular righteous, stoic, and principled tone to the personality of Matsuya, making her a strong and self-confident woman in Japan, which is still more of a "man's world" in the professional sphere than the United States.

116-5: Matsuya originally used the gender-neutral pronoun *are*, which reinforces the notion that they look upon Kabapu as being a strange character.

122-2: Technical details of the crime: they bought the minimum-fare tickets for the shortest possible trip in order to get inside the transit system, and instead of paying the extra they owed for their much longer trip at

the exit station, they took advantage of the fact it was unattended to jump the turnstile.

131-4-2: Watanabe in the original is, more specifically, dealing with this situation by pretending he is on the slopes of the Kitafuji (North Fuji) Training Grounds, used for exercises by both the JGSDF (Japanese Ground Self-Defense Force) and the US Marines.

133-1: The original expression used here was "*tanome-*" or *tanemou*, which is an archaic expression used by those visiting someone's home, and seeks to have someone guide or address the needs of the visitor. This expression was used commonly by samurai as they visited a house. A more literal translation would be "I ask upon someone." ("Open the gates!" suggested by my man Tashi Yashida—Ed)

150-5-2: In the original, the reference was to *sōman* noodles, which also came up in Vol. 1. The change was made by the editor; *sōman* are long and straight, and also tend to be packaged much as spaghetti; like spaghetti in America, they are in Japan a cheap but not necessarily healthy staple for those of flimsy means, especially college-age people such as Excel and Hyatt (Excel again made reference to them in the original version of 175-2).

152-5-2: In the original, the air freshener was not a box of baking soda, but "Kimco," a fridge deodorizer manufactured by the Kobayashi Pharmaceuticals Co. of Osaka; Kimco's homepage is <http://www.kobayashi.co.jp/seihin/kmk/01.html>. But you don't have to journey to Japan to enjoy a fine Kobayashi product; their recently-established subsidiary in Pennsylvania has introduced the "Be Kool" soft gel cooling sheet and the "Cura-Heat" air-activated Therapeutic Heatpack to the US market. Both are currently available at many US stores, including Big Y, Bi-Lo, Fruth, Harris Teeter, H.E.B., HyVee, and Schnucks.

GUIDE TO *EXCEL SAGA* 02's SOUND EFFECTS!

68-1-3: In the original text, Hyatt refuses to take Excel's name because it was spelled out in phonetic *katakana* script (just as most of *Excel Saga*'s sound FX are), as Japanese does when it utilizes imported non-Chinese foreign words. Just as commonly, katakana are used to spell out Japanese terms that are contrived or contracted from such foreign words, and part of the joke may be that Japanese such as Hyatt (code name) do not always realize these terms *are* contrived and not the original form of the foreign word. The commonly-used Japanese terms *infure* and *defure* might be two examples, which some Japanese might assume are also the actual English words for "inflation" and "deflation." The fact katakana are used whether an attempt is made to spell out a foreign word in its actual whole, or just shorten it in a way that's easier to pronounce and hence utilize (so *infure* is a Japanese word based on the English word *inflation*, but they are definitely words in two different languages even though they have a common origin and meaning) unfortunately gives no clues. The editor doesn't mean to suggest that such issues don't occur between speakers of many languages, including native speakers of English [Make it your own special pledge today as a manga fan to see that people say "kah-rah-oh-keh," not "carrie-okie."—Ed] But one can easily imagine Hyatt justified her dislike for the name based on how it sounds "so imported." Indeed, many Japanese people, especially the older more conservative types, can't keep up with the influx of foreign words entering into Japanese society, such as "konboi" or "convoy." Therefore we can restructure this sentence to mean Hyatt refused politely because the part about "convoys" just didn't agree with her patterns of language use. Heaven forbid that she couldn't stand it simply because it was such a terrible name.

74-1-2: Notice the italicization of the word *now*—what exactly is meant by such emphasis is just another of the unrevealed mysteries surrounding Il Palazzo.

83-2: This is a common poetic reference in regard to the unique sound of thunderstorms in the spring.

88-5-2: The line game to which he refers is called *Amida kuji*—a form of drawing lots that is done with paper and pencil. You draw parallel lines for each contestant, and then write out the appropriate results that should be turned up at the end. Next, you draw perpendicular lines at random intervals between the original parallel lines. Now each contestant must pick a starting point, and follow the line no matter how many turns it takes. It isn't the most precise way to conduct a random drawing, but it is popular in Japan.

90: A typical clichéd catch-phrase of the sanctity of the medical profession in Japan; in the words of the Gelo Boys, "some shit that'll make you throw up."

91-4: Called *yakiniku* in Japan, but using here the term by which this style of cooking is better known in English somehow makes it all the more egregious.

94-3: Excel is simultaneously making the sign of the Cross and also ringing a small metal bowl, which is a Buddhist mourning tradition.

115-1-2: Note that, unlike the US, only people who are intimate with each other will refer to each other by their first names in Japan. Misaki is not happy over the fact Iwata is implying that the two are in a romantic relationship with each other. See the following footnote for more information on this issue.

182-183: At one point, the quasi-governmental association given custody over the management of nuclear power plants in Japan objected to the use of the abbreviation of *genshiryoku hatsudensho* to *genpatsu*. They felt that *genpatsu* sounds too similar to *bakuatsu* ("explosion") and *genbaku* ("atom bomb").

189-3-2: Watanabe's original incredulous query was to confirm that Iwata was going to attempt *yobai*, a wonderful term that dates back to the period in ancient Japanese history where matriarchy and patriarchy were still pushing up against each other. *Yobai* literally means the act of visiting a girl or woman under the darkness of night, in an attempt to make out with her. The editor feels it important to note that the concept predates *Love Hina*, and advise, as you traverse this still-new land of manga, to hate the game and not the player.

190-3-1: At the risk of these notes becoming literally pettifogging, "excessive force in self-defense" is a specific crime under the Japanese penal code: Article 36, Section 2. In U.S. jurisdictions this is more likely to be used as an assertion of fact to justify such a charge as voluntary or involuntary manslaughter (and/or—ne, let's face it, this is America—and, a civil tort action such as "wrongful death"). But in Japan they are specific and distinct offenses. The translator on this point has released this statement: "I'm not a lawyer. I just translate one that appears in manga and anime." The editor wishes to aver that he merely went to law school. He feels a positive duty, however, to disclose that the letterer actually *is* a lawyer.

191: Elgala is a character who is in the *Excel Saga* manga but not the anime. I regret that you will have to wait a little while for her first scene (which happens in Vol. 7). Her name is pronounced with a long initial "a," like when you stick out your tongue for a visit to a shabby, sleazy dentist (which happens in Vol. 4). Elgala (see 173-1 and <http://www.elgalahall.co.jp/index2.html>) will continue the manga's tradition of naming its characters for Fukueka's hotels ("Excel," "Hyatt," "Il Palazzo"), convention venues, and civic centers ("Elgala," "Acros" [sic]). The Il Palazzo was designed by Alde Rossi, winner of the Pritzker Architecture Prize [other recipients including Frank Gehry, I.M. Pei, Rem Koolhaas, and Philip Johnson]. As you can see from Acros's own handy webpage listing, http://www.acros.or.jp/english/interest/syosai/scenic_05.html, the hotel is indeed a fitting base for the eponymous overlord; Dennis Sharp relates that Rossi's design theory has the city as its central theme and stresses the importance of the transformation of Rationalism, while Acros's own site makes note of the fact the building includes "an event hall in the basement." Rates are from 10,000 yen per night for a double.

191.99999: All right, all right. The official English-language website of the Hakata Tekyu Excel Hotel in Fukueka is http://www.tokyuhotels.co.jp/en/TE/TE_HAKAT/index.shtml. It seems a fitting namesake for *Excel Saga*'s dedicated, career-minded heroine, for the nine different nationwide locations of Tokyu Hotel's special "Excel" chain, whose motto is "Urban refinement and stylish ambience" (there's also one at Tokyo's Narita airport), cater specifically to the female business traveller, with 20 special "Ladies Excel Rooms" available. Check-out time is right now—see all y'all again in Vol. 3 this October.

GUIDE TO *EXCEL SAGA 02*'s SOUND EFFECTS!

158-2-1: Excel is reciting a variation on the Japanese saying, "Some gods may disavow (throw away) us, but then there are other gods that adopt us (pick us up.)" In English, this usually is translated to: "When one door closes, another one opens," but we need to include the verb "pick up" or "collect" to reproduce the same variation that was there before. Excel is furthermore chanting a common traditional Japanese expletive associated with festivals and activities involving jubilant exertion.

159-2 Visual puns: Original Japanese saying: "You can't exchange your spine with your stomach;" i.e. Your spine (principles) won't moan much if you have an empty stomach. Also: "[Difficult parting] as it feels like hair from the back of your head is pulling you." English meaning would be, "the anguish of parting with something/someone you do not want to part with."

161-2-2: Originally Nurse Fukuya spoke of a "JIS," or Japan Industrial Standard mark. The process of approval of the JIS mark is different from the UL or Underwriters' Laboratories mark found in US products, but the cultural meaning is similar.

165-1-1: The original (and traditional) Japanese expression was that Or. Iwata was willing to become an *oni*, or *domon* (Soo *Devilman*). Frankly, this instant promotion to middle-management sounds like a better deal than the Western equivalent of merely selling your soul, which implies you will receive only an entry-level position in hell with little prospects for advancement over the next fiscal eternity. Romans 6:23.

170-5-1: A national holiday in Japan set at the second Monday in October. It was originally inaugurated around the time of 1964 Tokyo Olympics, the first such games to be held in Japan, which greatly increased interest in athletics. *Bodies of Memory: Narratives of War in Postwar Japanese Culture* by Yoshikuni Igarashi (at Vanderbilt) is much-recommended on this subject; it deals in a scholarly (but not at all alienating) way with how memories of the Second World War were gradually faded and transformed (a theme of course of great interest to Mamoru Oshii) through such pop-culture motifs and pursuits as *Gojira*, pro wrestling, and the Olympics.

170-7-1: A Mitsubishi Lancer with a turbo, but not the Evolution. Many people added a turbo to their vanilla Lancers to have it offer more of a kick. Note that the Lancer Evolution is a whole different car.

175-2: Of a 16-oz package of *sōmon* noodles—about 448 grams—328 grams will be carbohydrates and only 40 grams protein. There is something about this aspect of the characters' lives that puts the editor in mind of The Ood Milkmen's song "Nutrition." Actually, many aspects of the characters' lives put the editor in mind of many Ood Milkmen songs.

175-5-3: The original Japanese environmental slogan was *Chikyuu ni Yasashiku*, or "Be nice to the Earth." It was used by everybody, including some of the largest polluting corporations, and soon lost whatever meaning it might have had.

180-4-1: Original text referred to "*Usu!*" the expletive most commonly associated to Sumo wrestlers, but it can also be applied to any type of masculine sports as well.

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